

SQUARE DANCING

JANUARY, 1976

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official magazine The *Steps in Order* AMERICAN SQUARE DANCE SOCIETY



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MAY 29 - MAY 31

Don and Elsie Burkholder, Peaceful Valley, Colorado
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Bob and Wilma Anton, Kinsley, Kansas

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SEPT. 10 - SEPT. 12

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JULY 4 - JULY 10

Cal and Judy Campbell, Albuquerque, New Mexico
Lenny and Mary Lou Roos, Lake Zurich, Illinois

JULY 11 - JULY 17

Walt and Betty McNeel, Dallas, Texas
Dale Wagner, New Berlin, Wisconsin

JULY 18 - JULY 24

Ken and Sadie Johnson, Wauwatosa, Wisconsin
Dale Wagner, New Berlin, Wisconsin

JULY 25 - JULY 31

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Norm and Patty Madison, Kansas City, Missouri

AUGUST 8 - AUGUST 14

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Bailey Campbell, Dallas, Texas

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AUGUST 22 - AUGUST 28

Don and Elsie Burkholder, Peaceful Valley, Colorado
Jim Stewart, Lake Zurich, Illinois

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Just finished viewing the "Today" Show . . . This morning's Bicentennial focus was on North Dakota and what a wonderful job the dancers and caller did in showing and explaining square dancing. Just great! They turned on the sunshine on a rainy, gloomy morning here in Virginia.

Jeanne Hineline
Charlottesville, Virginia

Dear Editor:

Just a note in reference to the article in the September issue of SQUARE DANCING on the National Convention Update. I don't know who wrote the article or did the research, but feel that a very important part was left out and should be checked into and published at a time before the next Convention so that dancers know the side of the exhibitor who brings items to sell in the booths

that are rented at a very high fee. Next year the rental of booths will be \$200.00 for a 10 x 10 foot booth. Yes, there are some profits made, but when all expenses are counted plus the hours of being on the floor and the attitude of some of the dancers that dealers should be there just for their pleasure and

(Please turn to page 50)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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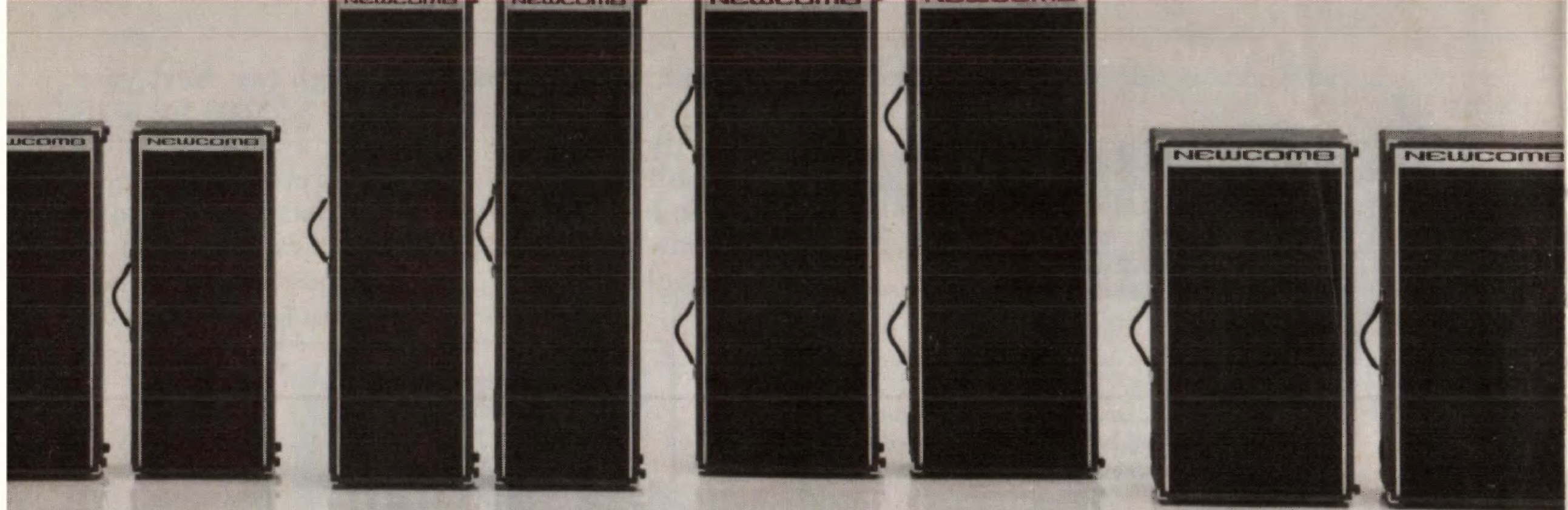
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RED HOT

Line

RESULTS OF RECENT CENSUS: Responses to the request for a nose count on fall classes show that more than 254 classes were started during September and October. The sizes range from one to 27 squares, with an average of five squares per class. This represents 10,984 new dancers or 1,373 squares. An earlier estimate of more than 100,000 new dancers per year might indicate that this sampling was slightly less than an 11% return. We may try for a duplication of this effort next fall and hope for a greater response.

MISCELLANEOUS: Because of the Canadian postal strike it may be some time before mail from this office, including this magazine reaches you. For that reason the reduced rate offer (\$3.50) for the 1976 Yearbook is extended to all Canadians until one month after the strike ends. Orders must be postmarked in Canada and books will be shipped as orders are received....Those interested in attending a callers' school on a scholarship should send a letter together with all necessary information to this publication as soon as possible. Closing date is February 15, 1976.

TOURNAMENT OF ROSES PARADE FLOAT A REALITY: Stay tuned to your television set January 1st. If we are at all fortunate, the square dance float sponsored and paid for by square dancers around the world will show up on your screens. Here is an artist's rendering of the colorful float as it will be viewed by dancers and non-dancers on New Year's Day.



MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

January, 1976

AS WE SET OFF on a brand spanking new year we can't help but reflect back on a time when there was a little less peace and quiet where this activity is concerned. Take this story culled from the Montana Rural Electric News and sent to us by reader Joe Brick of Kalispell as an example.

According to the article, the small town of Elkhorn some 100 years ago . . . "was a melting pot with Danes, Cornishmen from Cornwall, England (referred to as 'Cousin Jacks'), Irish, Germans, French, Swedes and Norwegians . . . Tempers were often hot and short—and when a square dancer and a waltz fan argued one night in Fraternity Hall over which dance the band should play next, the square dancer settled the argument by shooting and killing the waltzer."

Possibly we should add the last chapter to the story. "The square dancer may have called the tune, but he danced at the end of a hangman's noose in Montana's tough version of justice . . ." Thank goodness times have changed.



Just about the time we think we've heard all the "new ideas" along comes Lee Reed from Houston, Texas who is earnestly setting up a communications system for traveling callers and others who happen to be C.B.s (Citizen's Band Radio operators). Says Lee, "Any dancer coming into a strange town or any traveling caller arriving for a guest calling assignment need only get on his car radio as he nears the town and call on one of the area's square dancing 'ham' operators. He should have no trouble in getting information on where dances, hotels and restaurants may be located." Lee is setting up a registry of both mobile unit operators and those in various cities across the country who may want to work on this experiment with him. If you are

interested, why not write to him direct, 8227 Mattby St., Houston, Texas 77017.

From the White House

RECENTLY WE WERE SENT this letter from friends who are deeply involved in a Bicentennial square dance performance. Although the commendation was directed toward them, we feel it's aimed at all those doing Bicentennial research everywhere.

THE WHITE HOUSE
WASHINGTON

I warmly commend all who participate in plans for the celebration of our National Bicentennial. Your efforts are symbolic of your deep sense of patriotism and civic pride. They also reflect the vitality and spirit of America.

I wholeheartedly welcome your commitment to help make our Nation's two hundredth birthday a fitting and memorable occasion for all of us.

From Jim and Mickey Morris, St. Louis.

Looking Back

THE RECENT BICENTENNIAL enthusiasm has set off quite a wave of nostalgia. We have been delighted with the letters we've been receiving from old timers who have been recalling and sharing square dance experiences going back quite a number of years.

Among the letters is one from Lucius Nel-

son of Woodbine, Georgia, who has been actively dancing just about as long as anyone we know. The details he remembers would be typical, not only of the 1920s, but of a whole era of square dancing prior to World War II. Here are a few of his early recollections which may ring a familiar bell to some of you other old timers.

Fifty years ago I was a scared country boy away from home. In the Fall of 1921 I entered the University of Georgia Agricultural College where the Aggie club sponsored a Fall Ball and a Spring Fling. These were a mixture of square and round dancing—the round dancing was ballroom dancing and the square dancing was called Twistification.

In 1925 I went to work as a county agent in northeast Georgia. There the fiddler did the fiddling and calling. We danced in well-to-do farmers' living rooms. Small groups could hear and the dancing was all in two couple squares.

Then came the larger groups in larger halls and the big circle dances. The caller went around the circle before starting the dance and said to every other couple, "First out." Then he would tell what figure to use, like the right hands over and left hands back; swing your corner, swing your partner and lead up to the next. He didn't say anything else and the lead couples danced the same figure over and over again but with a new couple each time until they got all the way around or the band quit playing.

The next dance would be both hands over—ladies bow (under), gents you know how. The next call and dance would be bird in the cage, bird get out and crow get in. They had another, lady around the lady and gent around the gent and vice versa. Then they developed a crazy do si do in south Georgia which they called Georgiarangtang. Right hand 'round your opposite, left hand 'round your own, right hand 'round your opposite, swing your own.

Then came the four couple squares with each square having its caller or prompter. Then came the P.A. systems—record players—the passing of the bands—singing call records. "Life on the Ocean Wave," I believe was the first. Simple figures like head couples to the right and you circle and you swing with the other fellow's girl and you step right back and you honor and you swing with your own Red

River Girl. Square dancing was fun then. And that was 50 years ago.

Our thanks to Lucius Nelson. We're not sure about the two-couple squares unless of course they just set up with two facing couples in order to conserve space and did the single-visiting dances. The bit about the caller going around the circle and telling everyone in advance what he was to do was a different twist. And, speaking of twists, who else has ever heard of square dancing being called *Twistification*? We enjoy collecting this type of nostalgia and will print other bits from time to time.

What Are They Dancing?

IT'S BEEN seventeen years since we first started running these tabulations of what is being square danced in various communities around the world. The great variety in programming, the use of rounds and contras and sometimes the predominance of singing calls have all helped to trace the changing scene in square dance clubs. This month we repeat the feature (next page) and hope you enjoy looking it over.

Chances are some of you may have been present at one of these dances. However, we do have a program here that is a bit on the unusual side. Sent in by Bill Johnston, Skip-pack, Pennsylvania, the dance is the Military Reception of Company "I", Third Regiment of Infantry, National Guard of Pennsylvania—January 17, 1906—seventy years ago this month.

Here is what you would have danced that winter evening if you had been on hand. We've listed the tune in parentheses. 1. Waltz (*Knights and Ladies*), 2. Two-step (*My Irish Molly O*), 3. Polka (*Yankee Doodle Girl*), 4. Two-step (*Tammany*), 5. Caprice (*Buds and the Brook*), 6. Lanciers (*U.S. Army*), 7. Waltz (*Loveland*), 8. Two-step (*Keep a Little Cozy Corner in Your Heart for Me*), 9. Waltz (*Espana*), 10. Two-step (*Radium Dance*), 11. Caprice (*Corncracker Dance*), 12. Two-step (*My Hindoo Man*), 13. Polka (*Dal Signo*), 14. Quadrille (*Perfecto*), 15. Two-step (*Yankiana*), 16. Caprice (*Mimosa*), 17. Polka (*What Are You Going to Do When the Rent Comes 'Round?*), 18. Waltz (*Evening Star*).

Oh yes—music was furnished by the Third Regiment Band.

What are they Dancing ... at the start of 1976?



HOW DOES YOUR CLUB stack up with other clubs around the world? Are you doing the same singing calls — round dances? Here's one way to check. Our thanks to the callers who have sent in their programs of dances held within the recent few weeks. Look them over and see how you compare.

Haslett, Michigan—Twilighters—12 years old—12 squares—Caller Rip Risky

Patter Warm Up
Night Train to Memphis
Ohio Two-Step
Trades/Runs/Tags/
Recycle/Hinge Family/
Coordinate/Pass the
Ocean/Thars/Wrong
Way Thars
Sweet Misery
Dancing Shadows
Walk and Dodge/Half Tag/

Trades/Cross Cycle/
Stars/Scoot Back/
Ferris Wheel
Razz A Matazz
Yakety Bump (Teach)
Ferris Trade and
Wheel/Ferris
Tag and Wheel/
Ferris and Anything
What I Feel in My Heart

Bee Bee Polka
Follow Your Neighbor and
Spread/Cross Cycle
It's a Small World
Amos Moses
Why Don't You Love Me
Love's Gonna Live Here
Do It Easy
Trade By/Recycle/Walk and
Dodge/Ferris Wheel
Light in the Window

Clarks Green, Pennsylvania—Abington Allemanders—15 years old—12-15 squares—Caller "Red" Correll

Warm Up Hash
Having a Ball
Papa Joe's Polka
Curlique/Walk and Dodge
Walk Right Back
My Wife's House
Fascinate
Cotton Fields
Sleepy Time Gal

Ferris Wheel/Tags/Half
Tag Trade and Roll
Good Old Square Dance Days
Walk Right Back
Dixie Style to an Ocean
Wave/Trade the Wave
Old Monterey
Moon Eyes
Transfer the Column

Night Train to Memphis
Waltz to Remember
Coordinate
Get on My Love Train
Spanish Eyes
Pass the Ocean/Recycle/
Partner Hinge
Hazel Eyes
Bring Back Your Love

Burbank, California—Halo Twisters—2 years old—12 squares—Caller Marlin Hull

Warm Up Patter
Melody of Love
Lucky
Scoot and Ramble/
Coordinate
Misty
Gozo

Half Tag Trade and Roll/
Pass the Ocean/Recycle
Tie a Yellow Ribbon
Walk Right Back
Spin Chain the Gears/
Tea Cup Chain
Roses and Love Songs

Motivate/Checkmate
Mammy Song
Contra
Destroy the Line
Kindly Keep it Country
Merry Go Round of Love
(Please turn to page 68)

*The fun of sharing in the responsibilities
of the square dance club adds much
to the total enjoyment of the activity.*



Dear Not-So-New Dancer,

Enjoy these months of learning. There are great times ahead, however, your class days will be among your greatest memories!

NOTHING IN SQUARE DANCING is more important than the happiness of the individual dancer and the continuing success of the club or group in which he dances. We want to tell you a little bit about the square dance movement and some of the fun activities that lie ahead for you, but first of all we would like to stress that at the heart of this activity is YOU—the dancer, your “home” club and your caller. When you come right down to it, these three are the all-important ingredients of the square dance activity you are enjoying.

A big part of the pleasure in dancing comes with sharing some of the responsibilities and of being a *contributing* club member. If everyone does his part, the responsibilities that fall upon each member's shoulders will not be overwhelming. Somebody has to make the coffee. That somebody may be you. Perhaps someone needs to be on hand to open up the hall. It's friendly to have some greeters at the door when the members and guests arrive and when they leave. In almost every club it's a standard ritual for someone to arrange for refreshments and for someone to clean up afterwards.

No two clubs are exactly alike and there isn't any reason for them to be. Your club has its own group personality. Consequently, the type of club you belong to will be different and it will tailor-make its actions to best suit the needs and desires of its members. This flexibility is good. How much or how little organization your club may need is hard to determine, but it's well to remember that your prime purpose is to have a good time in danc-

ing and not to spend hours in conducting non-dancing business meetings.

And, although you are still in your learning stages it's well to look ahead to some of the pleasures that are waiting for you.

In some areas square dancers have discovered that there is an element of fun in occasionally doing things on a little larger scale. These groups quite frequently form into federations of dancers or dancers' associations with the result that square dance festivals and “roundups,” sometimes attracting hundreds and perhaps even thousands of dancers, can be cooperatively produced.

Sometimes the feeling that “where there is unity there is strength” leads to an association of dancer groups that accomplishes certain goals which the individual clubs, working by themselves, may not be able to achieve. This might be to influence local or state-wide legislation making public owned halls available for square dancers. It might mean a jointly produced and financed advertising program. Some associations, drawing on the talents of individual square dancers from the various member clubs, have contributed to projects that have brought in extremely worthwhile results.

The Big Events

One of these days you're going to have the opportunity to attend a festival—which is just one of the many names used for the big dances in an area. Quite frequently, these festivals, jamborees, or roundups utilize the services of a number of callers who will share the program, each calling a tip or two during the afternoon or evening program. These are

You are always a member of the hospitality committee of your group. Make it a habit to introduce your new found friends to others.

usually party affairs and you'll want to wear your most attractive square dance outfits.

The term Square Dance Convention usually refers to the big events that last over a period of from two to three days and feature, in addition to the dancing, special clinics, workshops, panel discussions, and talks of an educational nature. These are designed to increase the knowledge of the square dancers who attend and who in turn will take this knowledge back with them to their home club.

Other frosting on the cake includes square dance camps and vacation institutes. There are more than 100 of these in the United States and Canada each year. Some take place over a weekend while others last for a longer period of from 5 to 7 days. Here workshops in the daytime and party dances at night make up the fun-filled program that dancers share with each other in some of the nation's most beautiful vacation spots.

Of course there are other things you will have to look forward to such as trips with square dancers including visitations by the members of your own club to other clubs; trips to square dance conventions that will allow you to visit square dancers and square dances along the way; and trips to other states and other countries. There are even fabulous

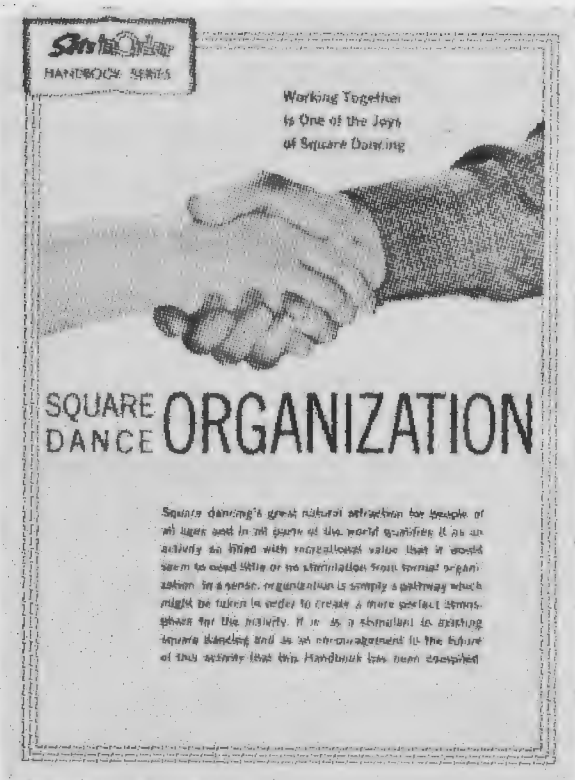


tours you can take with other square dancers to countries overseas.

All of this is in store for you, as just part of the great fun that is square dancing. Don't forget, it all starts with you, your club and your caller.

COMING: Nothing is more important to your personal enjoyment of the activity than your attitude, and a good attitude will help greatly to make you a most desirable partner. In the months ahead we'll be touching on many phases of square dancing, of styling, costuming, and yes, even the calling, teaching and leadership of this activity. Perhaps we may answer some of your questions.

ORGANIZATIONAL HANDBOOK



It doesn't take too many elements to have fun in square dancing. A good caller with his PA system and records, a hall suitable to the group's needs, a gathering of nice people—that's just about it. So you're having fun—and you'd like to keep it that way? Then there are a few things you and your friends, along with your caller, can do to insure your square dancing future. You won't have to be concerned with complicated constitutions, lengthy, boring board meetings and yards of red tape. Simply draw from some of the suggestions contained in the handbook "Square Dance Organization," published by The Sets In Order American Square Dance Society. This book is loaded with helpful ideas, suggestions, and hints for successful square dance club operation. The cost is 50¢ per copy. Write to Sets in Order, 462 N. Robertson Blvd., Los Angeles, California 90048.



HOW WE DANCE

WORKING ON THE CURLIQUE

YOU'VE BEEN DOING box the gnat, swat (box) the flea, star thrus, frontier whirls and any number of turn-under couple movements. In most of them the man and the lady turn an equal distance. With Curlique this is not the case. If done correctly the man actual-

ly finishes his turn about two steps before the lady finishes hers.

As an example, starting with two facing couples having taken right hands as they might do to start a box the gnat (1) they raise their joined hands and as the man moves forward to turn one-quarter (2) the ladies do a left face turn three-quarters (3) and end in an opposite facing direction to the man with whom they turned (4).

Simply because the lady needs to continue turning after the man has finished does not mean that she needs to hurry. Sometimes the man can adjust his turn and slow down his walk slightly so that he times his ending to that of his partner.

Curlique is another two-person basic that can be practiced at home between dances.



The Quarterly Movements

Report by CALLERLAB



In an effort to cut down on the number of new experimental movements being released to the dancing public, CALLERLAB—The International Association of Square Dance Callers, has assigned a committee to screen the movements beyond the 75 Basics and the current PLUS-10, and recommend for Mainstream* use no more than two movements in any given quarter.

THE AIMS AND GOALS of the Quarterly Movements Committee of CALLERLAB are to help the mainstream callers and dance leaders in the selection of worthwhile experimental figures. We all recognize that they are a part of the square dancing picture and by selecting only a few figures (no more than two in any given quarter) the average dancer will get a steady flow of good workshop ideas but will not be snowed under.

Callers should not feel obligated to teach any experimental movements, even those selected by CALLERLAB, if the selected figures do not fit into their particular club program.

For the three-months period starting January, 1976, the Committee suggests one movement for the mainstream workshops and dances during January, February and March. The single selection is **Lockit**. After sorting through all current movements, the Committee decided that this single choice was appropriate at this time. It is the Committee's hope that all caller/teachers will include Lockit in their mainstream dance program and workshops during the current quarter. Here is the description of the movement:

Lockit, by Lee Kopman, can start either in an ocean wave or a two-faced line formation (actually the ocean wave setup is the more acceptable). From an ocean wave, the centers of the wave will do a one-quarter arm turn (hinge) while the dancers on the ends move forward and around as in a fan the top. The movement terminates with the dancers once again in an ocean wave at right angles to the original formation. When Lockit starts from a two-faced line the dancers follow the same action with the entire line rotating 90 degrees as the dancers move forward.

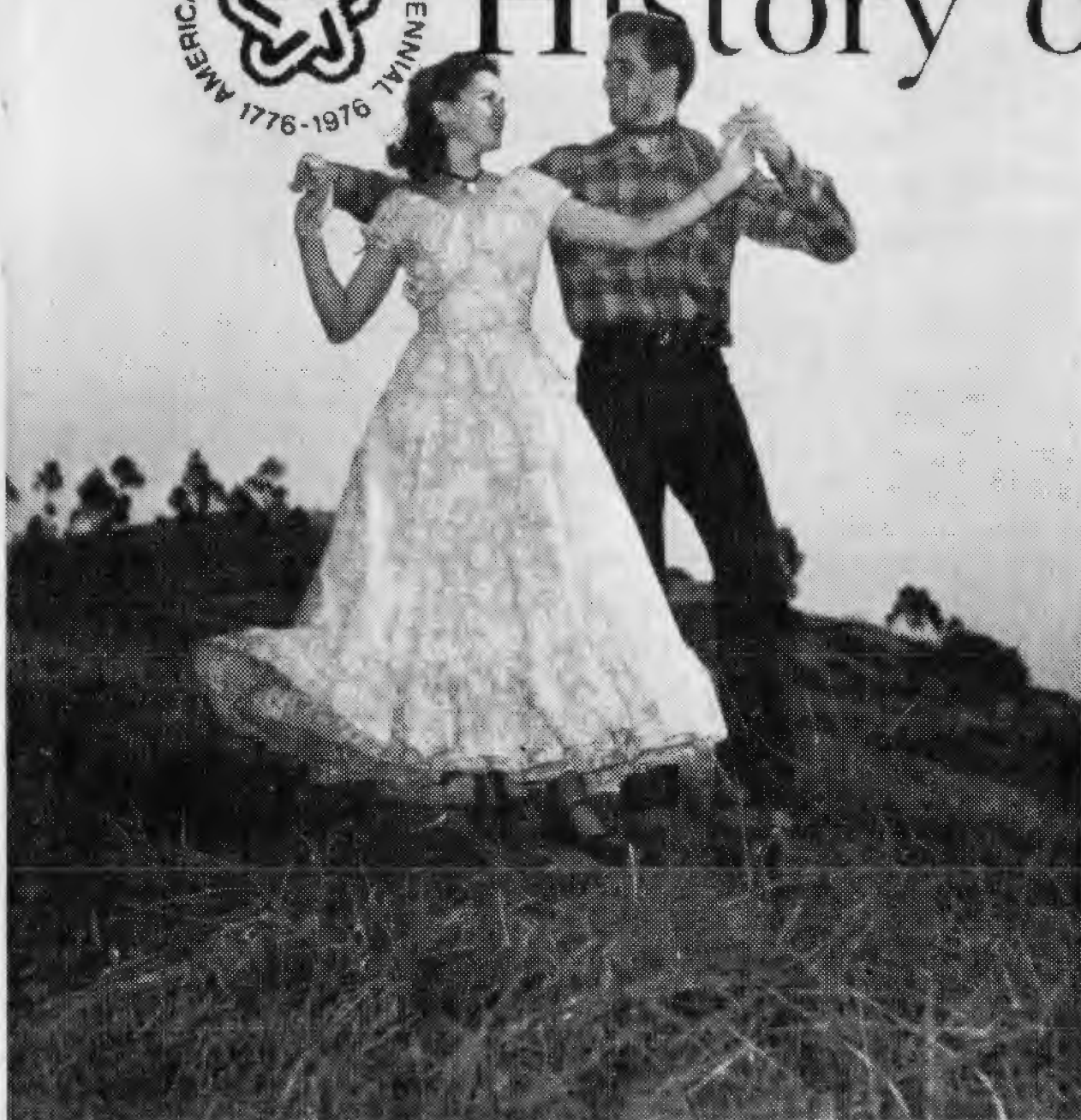
The following drills are examples of how Lockit can be used from the ocean wave setup.

Heads do sa do
To an ocean wave
Lockit
Square thru three quarters
Left allemande
Heads lead right
Circle to a line
Do sa do to an ocean wave
Lockit
Swing thru, boys trade
Boys run, bend the line
Crosstrail to a left allemande

*Mainstream dancing is defined as that plateau whose dancers average one dance per week (or more) and who know Basics 1-75 + 10. It should be acknowledged that there are less involved plateaus (those covering just a portion of Basics 1-75) as well as those who dance many times each week using more experimental figures.



History of the U.S.A. in Dance



The Varsouvianna

AS YOU RESEARCH the couple dances of the past hundred years you begin to discover bits of hidden Americana that are pure pleasure to dance. Some of these we covered last month. Here are some more.

Probably the best known and loved of the older couple dances is the Varsouvianna. Called by various names "Varsouvianna," "Varsity Anna," "Little Foot," "Put Your Little Foot," "Put Your Foot Down" or "See My New Shoes," the dance has a number of variations. It is a simplified form of the Mazurka and probably originated sometime around the 1850s. At one time a variety of recordings were available (Decca 25060B; Imperial 1031B; Paramount 1002B; Coast 276; Ford 110B). It would be wise to do a bit of research before proceeding with plans to include the dance in a pageant.

The regular Varsouvianna position is still used in today's round dancing. The lady is on the gentlemen's right side; his right hand holds her right hand above her right shoulder and his left holds her left in front of his left shoulder. Here's the basic step:

With both dancers starting on the left foot, sweep the foot back and over the right instep,

Consider these traditional couple dances as a great Bicentennial pageant change of pace

glide forward on the left, close right to left and repeat the entire action. Sweep left back over right instep, glide forward on left, step on right while the lady crosses over in front of her partner, then step on left as she finishes crossing to the man's left side, point with the right toe barely touching the floor in front and a little to the right, hold this point. (This portion of the dance is called a "long," i.e. a crossover preceded by two "sweep-glides.") Starting with the right foot repeat the "long" ending by crossing partner back to the right. This completes the first eight measures of the dance.

Measures 9 to 16 continue in this manner: Sweep left foot back over right instep, glide forward on left, step on right while crossing partner in front to the left, step on left while you finish crossing partner to left side, point with right foot holding the point. (This is called a "short"—a crossover with no preliminary Mazurka-like "sweep-glides.") Repeat starting with the right foot. Repeat the crossover to the left side and back to the right. Then, in regular dance position (Closed), waltz for 16 measures.

The dance can be done in Closed position using opposite footwork or in the position we now call Half-Open. On the crossover the ladies may *roll* across to the man's other side, first left face and then right face. In spite of the fact that a number of variations could be

used the segment should be kept short to avoid over-exposure. One suggestion would be to have all the couples do the standard sequence two times. Then each couple could go into their own version, dancing a number of versions all at the same time.

The Schottische

As is the case with the Varsouvianna, there seem to be endless versions of the Schottische. Essentially, the Schottische is a "one-two-three-hop, one-two-three-hop, step-hop, step-hop, step-hop, step-hop" movement. Consult the Lloyd Shaw Round Dance Book for descriptions of several routines, including The Military Schottische, several Texas Schottisches, Highland and Five-Step Schottische.

One very visual and popular variation is when two couples work together in a "four-horse-hitch"; or Horse and Buggy Schottische. One couple is in front of the other, the two men hold left hands (the front man reaches back and the back man reaches forward to join left hands) and the two ladies hold right hands in the same manner. The couples may use either the regular open waist-shoulder hold or they may simply join inside hands.

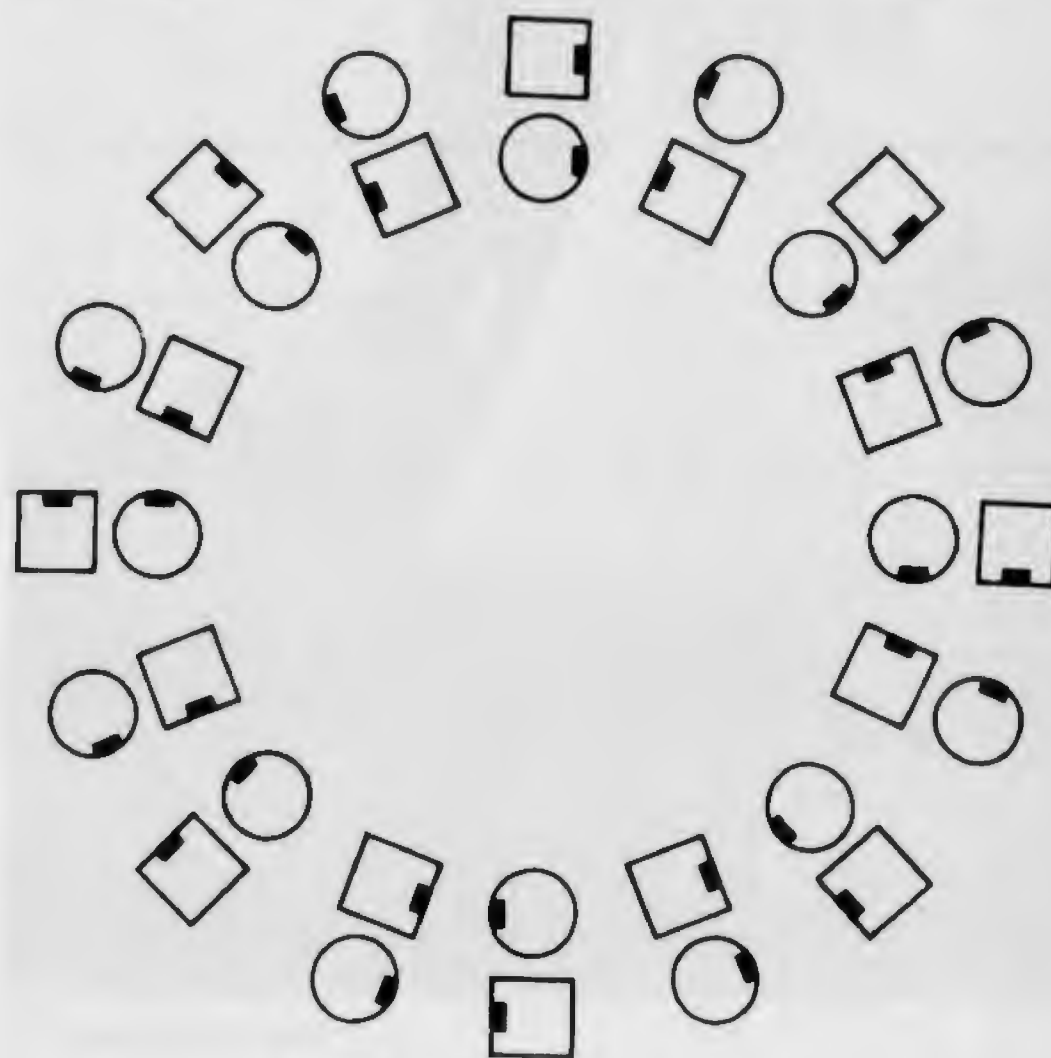
In this position all run forward with a one-two-three-hop, one-two-three-hop. Then, doing a step-hop, step-hop, step-hop, step-hop, the front man lets go of his partner and turns left out and around the man in the rear. The front lady turns right out and around the lady in the rear. The couple in back still retain handholds and move forward to take the place of the couple who was previously in front of them. They release handholds and the couple now in back join inside hands to repeat the action. In other words, the couples have exchanged positions. It has to be a little vigorous in order to get around in time, but the centrifugal force which is generated makes this easy enough.

This is the standard verse and is the most fun, but for variety's sake many other moves can be invented. The more standard variations are underpasses, where dancers release hands at the sides and the first couple raises joined hands while the second couple passes forward and under.

Some Big Circle Mixers

There are a number of the old, uncomplicated circle mixers that can add a taste of variety to your program. One of them, an old favorite, is the waltz mixer, Spanish Circle.

It's done with any even number of facing couples—the more the better if you have room for them—arranged so that in each couplet one couple faces clockwise and one counterclockwise. The idea is to execute the pattern with the one couple, then move on and repeat the action with the next couple.



The Spanish Circle is unique in that it has a blending, fountain-like first figure that is particularly eye-appealing. Each couple, with the ladies' left hands joined to their partners' right, works with the couple they face. They start by turning slightly to face their partner. Then, as they swing their joined hands forward, they face the other couple and their raised hands almost touch. They bring their hands down and then swing them forward again. This time, as the four raised hands meet, each dancer releases his partner's hand and takes the raised hand of his opposite. Then, much as they would do a star thru, the man (retaining the left hand of his opposite in his right) moves forward and around 90 degrees as the lady does a left face turn under his arm. Both couples are now at right angles to their original facing position and the dancers have changed partners—all in waltz rhythm. This action is repeated three more times until partners are reunited and all are at their starting position.

The second part of the dance is a right hand star. Dancers move clockwise in three waltz steps then turn in to a left hand star on the fourth waltz step. Moving counterclockwise

they return in three waltz steps to their starting spot. On the fourth waltz step they release the star and the lady does a half left face turn to face her partner. Getting in closed waltz position each man dips back on his left foot as the lady balances forward on her right and they start a series of right face turning waltzes moving in a counterclockwise traffic pattern tightly around the other couple.

Having gone completely around the other couple, each couple continues the turning waltz, moves past the other couple and on to the next. Each couple that faced clockwise will have progressed one position clockwise. Those facing counterclockwise will have progressed one position counterclockwise.

Music for the Spanish Circle has been recorded on a number of vintage labels although the dance works well with other waltzes.

A more recent variation to the old Spanish Circle is called Maverick. Because a recent recording is available (LS 3301/3302) you may want to use it. Maverick does have a rather spectacular floor pattern which works quite well when playing to an audience looking down on the floor of an arena. Here's how it works:

The Maverick

The formation is slightly changed from that of the Spanish Circle. Dancers are still in a couple-facing-couple arrangement in a large circle around the hall only, instead of facing in a clockwise or counterclockwise direction, one couple has its back to the center of the hall while the other couple has its back to the outside wall.

The first and second patterns are the same as in the Spanish Circle. The first part, repeated four times, is the hand swing back and forth, then the star thru to change partners and end with a slight step back. Then comes the right hand star in three waltz steps with a turn on the fourth into a left hand star.

On the third and fourth waltz steps of the left hand star the lady moves out a bit from the star (but still retains the left hand hold with the others) as her partner, who is behind her, moves into a skirt-skater position with her. After the fourth waltz step has finished and the star is completed the couples move past each other, those on the outside moving in toward the center and those on the inside moving out—the men passing left shoulders.

Depending on the amount of floor space

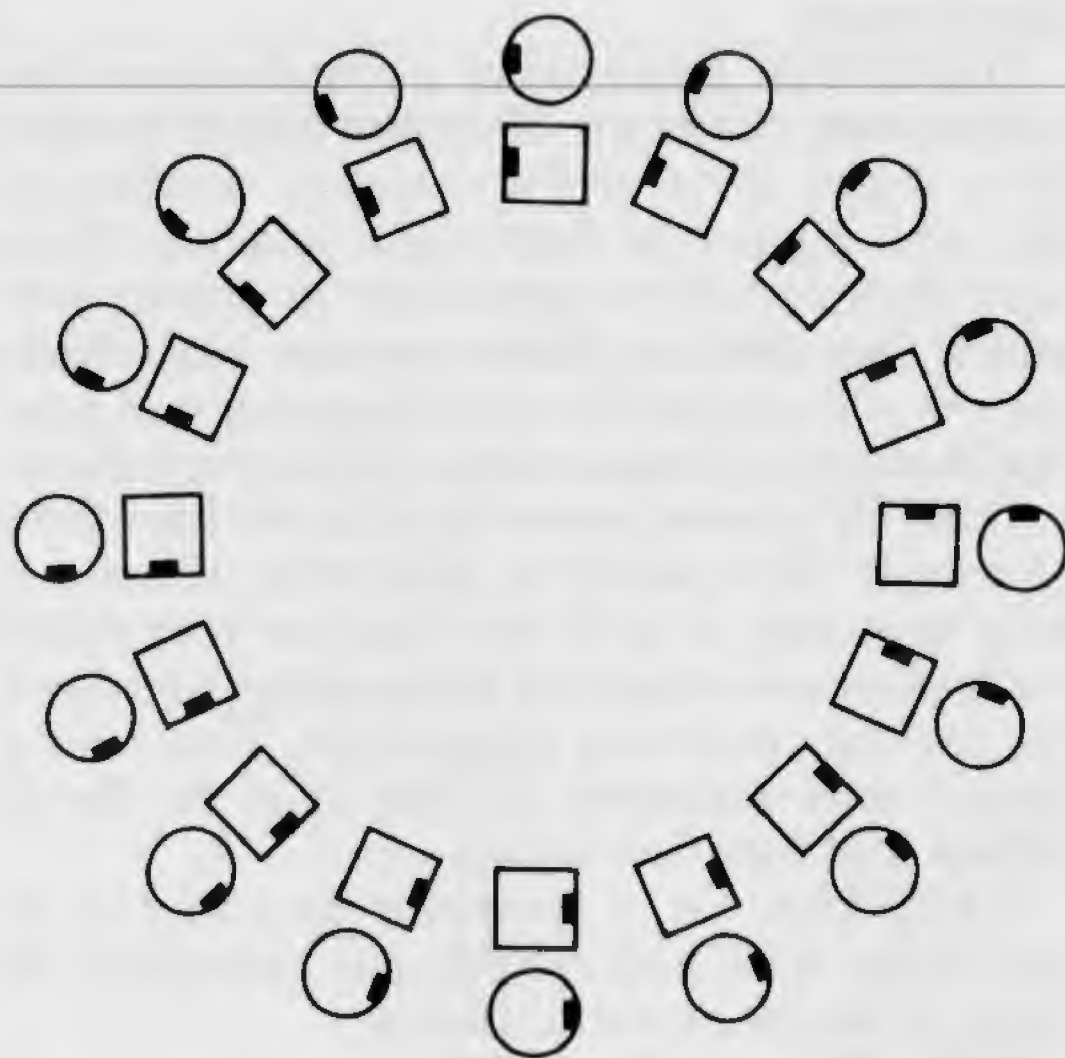
available, the dancers can cover quite an area. They continue straight out, or straight in, for three waltz steps. On the fourth they wheel as a couple to face back in the direction from which they came. Releasing holds with their partner they move forward and in four waltz steps, pass thru the other couple, then, turning their back on the person they were last with as a partner, each dancer faces a new partner and together they face across to a new couple to start the dance over from the beginning.

Before starting, if the facing couples will do a ladies chain, each man will have his original partner across from him at the start of each sequence.

The beauty of this dance is that the pattern in the last segment takes on the appearance of a huge kaleidoscope with one group making a small iris in the center of the floor as the other half creates a giant wreath on the perimeter. This could be one of the most spectacular floor patterns in your performance.

The Tucker Waltz

One additional old timer that you may want to add for a bit of visual fun is this combination two-step/waltz mixer. Assemble a fairly large number of couples in a circle facing counterclockwise in Varsouviana position.



Their task is simply to two-step around the circle until the music changes to a waltz. At this point the dancers get into closed dance
(Please turn to page 63)

TAKE A GOOD LOOK

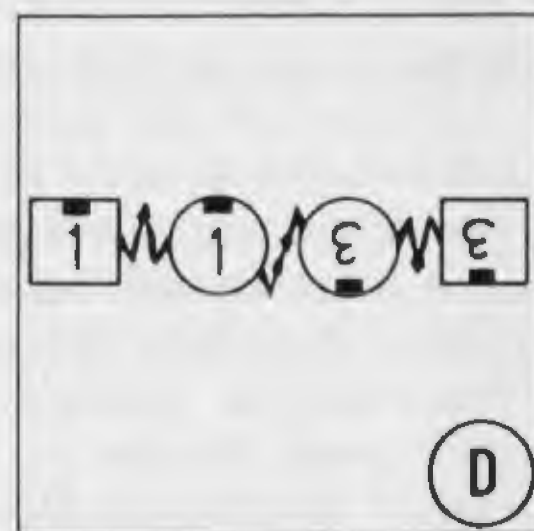
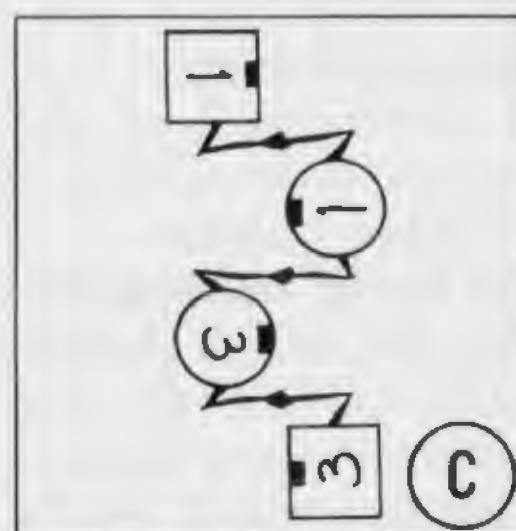
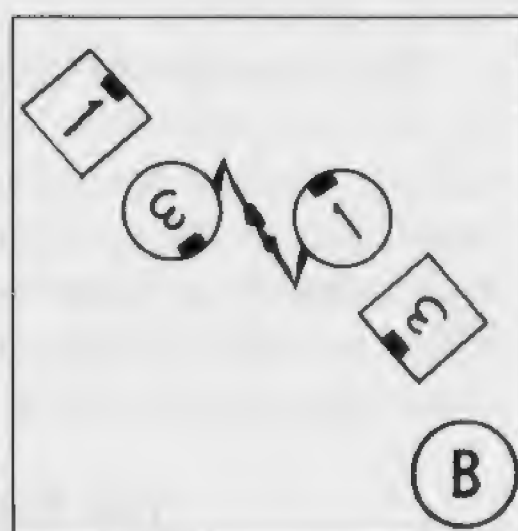
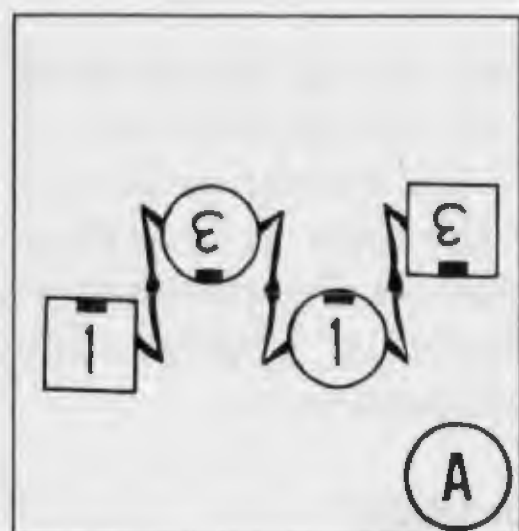
a feature for dancers



JOE

BARBARA

Barbara and Joe take a good look at the new Quarterly Movement—Lockit.



JOE: We are always interested in seeing what the group from CALLERLAB will come out with in the way of new Quarterly Movements.

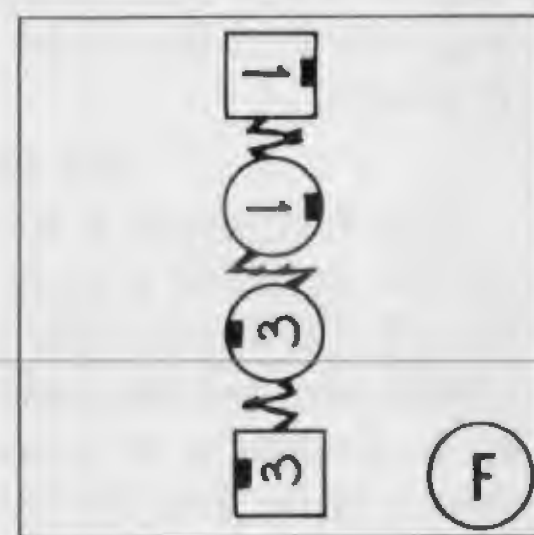
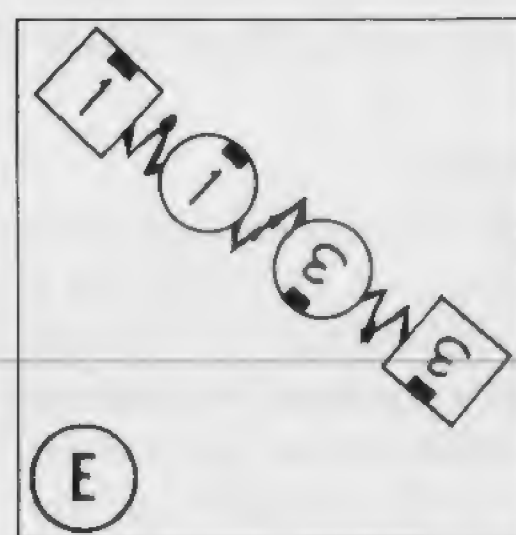
BARBARA: From what we understand the Committee, made up of square dance leaders from many parts of the country, workshops the new figures as they come out and then casts their vote for a movement or movements which they feel are above average and which they would suggest for workshopping and general dancing by mainstream clubs everywhere.

JOE: Of course, some months we have two Quarterly Movements to play with. When we only have one, or as in one case last year when we had no new ones, our caller simply reviews the previous quarterly suggestions. That would mean more exposure, in this case, to Ferris Wheel and Pass the Ocean.

BARBARA: Or, if he wishes he could do as our caller does and refresh our memories on some of the mainstream basics.

JOE: This month starts a new quarter and the group decided on a single movement. It's one that Barbara and I haven't done before but it bears a very strong resemblance to fan the top.

BARBARA: Although our caller showed us



the movement from two different setups, he recommends starting from an ocean wave (A). Those in the center of the line (in this case the ladies) retain handholds or armholds and after releasing hands with the men start to turn 90 degrees in a forward direction (B). At the same time those on the outside (in this case the men) simply move forward 90 degrees. In about four steps the movement is completed with the dancers once again in an ocean wave (C) and with the wave at right angles to the original formation.

JOE: If you are going to dance this from a two-faced line (D), it amounts to no more than a weather vane type of figure with the line simply rotating in the direction the dancers are facing (E) 90 degrees (F). There is really nothing to it.

THE SQUARE DANCE PYRAMID

VISUALIZE A TRIANGLE OR PYRAMID and what do you see? —a broad base, gradually narrowing until an apex is reached at the top. Now substitute for this imaginary line drawing the world of square dancing and what do you find? —hundreds of thousands of people at the base, gradually becoming fewer and fewer until you find only a limited number at the top.

What do we refer to in this simile? Not to the dancing ability but rather to the key which brought these people into the activity. The greatest number of people came into square dancing to dance regardless of the reason which ushered them through the door, such as looking for a new recreation, liking to dance and wanting to try a new form, seeking new friends, wanting an activity to share with one's spouse or perhaps just hearing that it was fun. The largest number of people remain strictly dancers.

However, the triangle begins as someone accepts an office in a club. If he enjoys it perhaps his next step is to become a delegate to his local association. This may lead to working on a committee assignment for a large festival. In time he may become an association officer to eventually reach the peak of responsibility of the activity in his city or perhaps even to encompass a larger geographic area.

As a club officer, his prime responsibility is to his fellow club members to fulfill his position (whatever it may be) to make his club enjoyable and beneficial to its members. As his horizons widen into larger functions, his responsibilities may cover a wider scope of people and/or clubs but the responsibilities remain primarily the same—to improve, assist or in general benefit square dancing.

On occasion individuals lose sight of their prime target and find themselves forgetting

their purpose for existing and continuing only for self-perpetuation. Should this happen, square dancing suffers. The group promotes itself and its own activities to the detriment of the dancers at the base of the triangle. Fortunately this is the exception and not the rule.

New England

As an example of a successful pyramid, let's take a look at what exists in the New England area and let's start at the summit.

First we find the CO-OP COMMITTEE (founded in 1961) which consists of delegates from EDSARDA, NECCA and NECORTA. These initialed groups stand for the Eastern District Square and Round Dance Association (founded 1957), the New England Council of Callers Associations (founded 1962) and the New England Council of Round Dance Teachers Associations (founded 1969).

Taking another step down the pyramid we see that each of these three groups represents respectively 166 local clubs (out of a known number of 273) with local associations now being invited to join, every caller who belongs to a local association and all round dance teachers who belong to a local association.

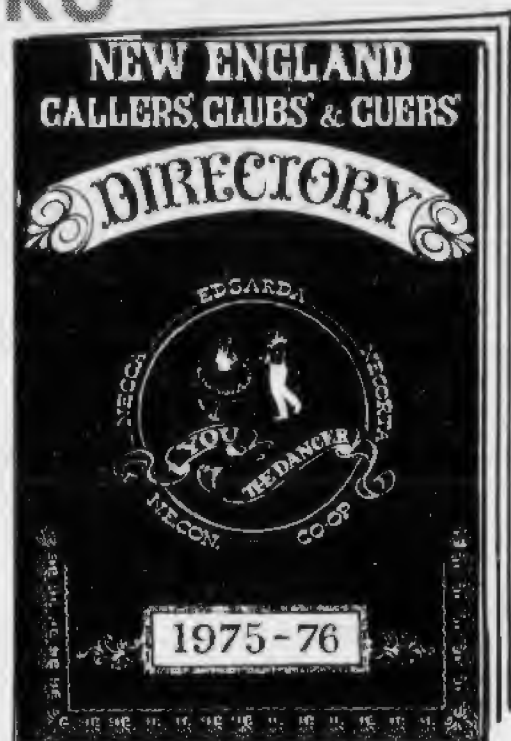
As with all such pyramids we find at the bottom level the dancers who may or may not belong to these clubs and who may or may not dance with these callers and round dance teachers.

What does this pyramid of effort accomplish? One item is the yearly Directory of Callers, Clubs and Cuers which is put together through the joint efforts of all.

The directory is a comprehensive listing of square and round dancing in New England. Whatever information someone might be looking for, i.e. club address or contact, dance nights, caller's address or round dance teach-

The WALKTHRU

The illustrated cover indicates that all association activities surround the most important focal point—the dancer.

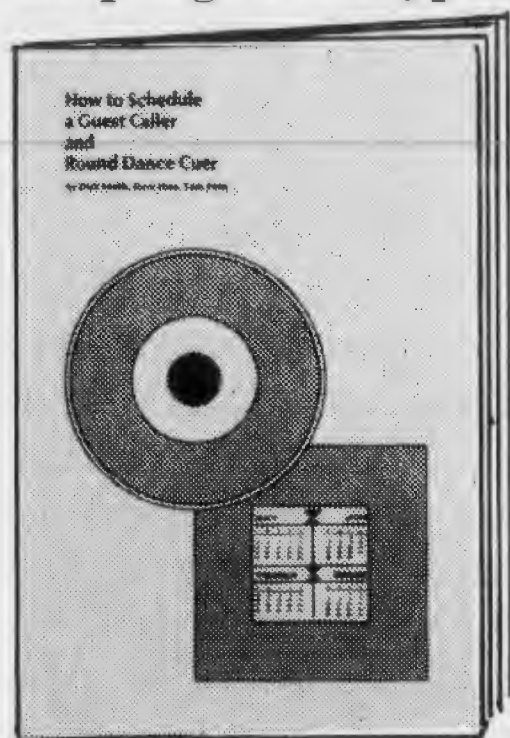


er's phone—all are included.

Another activity of the New England Square and Round Dance Cooperation Committee is the Annual New England Square and Round Dance Convention. And this year CO-OP is deeply involved in the Bicentennial celebration, both through a pageant to be presented at the Convention next April and in offering assistance to any clubs asked to participate in the nation's 200th birthday.

EDSARDA

One of the supports of CO-OP is EDSARDA. Involved in many activities, here is a sampling of the type of services it offers.



A well-designed and easily readable booklet, filled with helpful suggestions.

A booklet printed in 1973 is entitled, "How to Schedule a Guest Caller and Round Dance Cuer." This informative six-pager covers the potential problems a program chairman or club might encounter when booking a guest caller. Sections include: The Club Schedule, The Letter of Inquiry, Caller's Reply, Acceptance by the Club, Reminder Letter and Care and Feeding of Callers—with a similar section devoted to obtaining a round dance cuer or teacher. While the headings may be obvious, the details recorded are numerous and would

be invaluable to keeping correspondence to a minimum while still obtaining the necessary information for both caller and club. For example a partial list of subjects to be included in a letter to a caller is the name of club, age, size and type of dancing; the location and size of the hall; the equipment available and any particular sound problems; the average number of squares expected; the club's open dates and suggested fee.

It is recommended that a personal letter be sent which might also include mimeographed general information, but it is wisely noted that a caller responds most favorably to the personal touch. Enclosing a stamped, self-addressed return envelope will assist in a prompt reply. And it is noted that a quick response back from the club either acknowledging the caller's acceptance or his rejection is important.

Another service of EDSARDA is its Loan Policy where financial assistance is made available to clubs or local associations for "running special programs, establishing beginners' classes and for perpetuating square dancing." A loan is available for one year to be repaid without interest.

NECCA

Looked to with respect by callers organizations across the square dance world, The New England Council of Callers Associations has many programs it sponsors. In addition to cooperating with the other organizations already mentioned, it holds an annual clinic for its members, a leadership training conference and offers caller training by NECCA specialists at area associations.

It also provides insurance for its members and has made available a Caller Agreement form which is most complete. As shown here, the form covers everything a club might expect of a caller as well as defining the types of dances and listing the basics to be included at each dance.

NECORTA

Newest but equally active in the area, the Round Dance Council lists its reason for existence as "cooperation—cooperation among Cuers in their choices of round dance material; cooperation between Caller and Cuer; and cooperation within the family of square/round dancing." As one end to obtaining this cooperation, NECORTA screens all

The Classic List is updated annually for use at square dances where there is no round dance cuer, with the hope that all dancers in the area will be familiar with these dances. The List is also used by round dance leaders to augment a program of current material. The 1975-76 list, in order of popularity, is:

Mexicali Rose
Dancing Shadows
Left Footer's One Step
Neapolitan Waltz
Lover's Song
Street Fair
Sleepy Time Gal
Hot Lips
Folsom Prison Blues
Heartaches By the Number
Gingersnap
Frenchie Brown
Shenandoah Waltz
Roses for Elizabeth
Tango Mannita

The Guest Caller Agreement—every point that a caller and the hiring club needs to know.

[illegible]

The various activities of these associations in New England appear to be directed to the needs of the people who are the activity—the dancers. The repetitive use of such phrases as “cooperation,” “respond to your call,” “not interfere,” “be of service” as well as “broaden your horizons,” “get the public involved,” “provide meaningful leadership” have been put into practice. This type of pyramid will not keep its head in the clouds at the top and lose sight of the base but will reflect its strength continually down to the people where, after all, its very strength lies.

Hot Springs, Arkansas, gets the spotlight this month as we visit two groups which are not clubs in a form as many areas know the term. Different dances are held by level of ability. The groups have no elected officers but volunteers assist the callers as needed.

Caller, Cal Golden, handles the evenings for beginners, who call themselves the Smiling Squares, and who remind themselves to "keep smiling."



Caller, Jerry Long, holds forth for intermediate dancers, called the Tri-Lake Swingers. This name represents the three lakes in the area, Ouachita, Hamilton and Cathrine, and dangles at the bottom of the badge are made in the appropriate shapes. The fountain in the center represents the hot springs.



Visitors to the area are invited to contact the local Chamber of Commerce or YWCA for information about when dances are held. A third group also meets and dances on an advanced level; so whatever your preference you'll find something to your liking in Hot Springs.

SQUARE DANCE DIARY by a square dancer

For an avid dancer, teacher or caller it's virtually impossible to exclude your dancing avocation from your daily life and you come to respect the fact that

IDEAS ARE WHERE YOU FIND THEM



*"...IT'LL JUST BE A MOMENT...
WHEN HE GETS AN IDEA FOR
A NEW DANCE HE NEEDS
TO FIGURE IT OUT..."*

*"...ALRIGHT MISS GILLETT,
PLEASE FILE THESE MINUTES
OF THE BOARD MEETING, MAKE
THESE CORRECTIONS ON THE
SMITH CONTRACT AND TYPE UP
THIS NEW ROUND DANCE
I JUST WORKED OUT..."*

We invite you to send in
your suggestion for a scene
in the Square Dance Diary.



• Chapter thirty-eight

Round Dancing and the Square Dance Caller (continued)

By Frank Hamilton and Bob Osgood

The place of round dancing in the square dance picture has been established. Including the couple dances as well as contras and circle mixers helps to develop the "whole" or completely rounded square dancer. The variety provided by these various forms helps the individual to become a better and more confident dancer. So much depends on the caller/teacher's attitude if he hopes to do a good job with the round dances. Obviously if he enjoys the rounds himself it's reasonable to assume that his enthusiasm will be contagious. However, in order to accomplish a passable to outstanding job with his presentation he must do his "homework." He must, with the rounds, just as with the squares, know where he is going and have his methods well in hand. Continuing now, this portion of the chapter is co-authored by veteran round dance leader, Frank Hamilton. Here are some suggestions directed to the caller/teacher.

- Round dancing during the early square dance class sessions should be limited to a relatively few easy and peppy mixers whose routines are built on steps being taught in the square dances themselves. These would include the walk, backtrack, do sa do, star right and left, the twirl and others. This procedure serves as an additional aid in establishing these fundamentals common to squares, contras, quadrilles and rounds. It also provides an excellent "introduction" to the round dances that are to come. There are a number of dances that fit this format and we'll list them later.

As the class progresses and as slightly more advanced material is presented to the new dancers, the caller/teacher would be wise to use only the two-step rounds. Basically this is because the rhythm is by now familiar to the dancers both through the squares and mixers. Also as a rule two-step rounds are easier to learn than other rhythms.

Some Tips on Teaching

The get-ready portion of any teaching presentation is important. Strive for evenly spaced circles of dancers to provide the maximum comfort in learning. The large circle formation allows the dancers to see the teacher/demonstrator so that they have the benefit not only of the spoken instructions but the "watch me" technique of catching both the routine and the styling. In a hall where the number of dancers requires more than one teaching circle inside of the other, it's very important that in the "watch me" periods the dancers either all move out to the outer circle so that all may see or that those on the inner circle stand with the man behind his lady providing an opening

or "window" for the clear vision of those on the outer circle.

Anyone doing a great deal of teaching from the floor, where demonstrating the figures is important, will find a great advantage in using a wireless microphone. This electronic innovation greatly simplifies group teaching and makes it more effective. No longer does the teacher have to shout out his instructions and take the chance of ruining his voice. No longer does he have to take the risk of dragging a long microphone out onto the dance floor with him, risking the chance of tripping himself or his dancers in the process. With the wireless mike the caller/teacher can actually demonstrate and walk thru figures in the center of the hall while the encircling dancers are able to *see* each movement as well as *hear* the spoken description. Of course another advantage of the wireless microphone is that it also allows the caller to demonstrate square dance styling and trouble spots from the center of the floor.

ABOUT THE AUTHORS: This Textbook Chapter began with a series of viewpoints and ideas suggested by Frank Hamilton, long time leader in the field of round dancing and himself a square dance caller for a number of years. From the original manuscript came suggestions and ideas by SQUARE DANCING's editor, Bob Osgood, who like Frank, spent many years in teaching new dancers not only the squares but also the rounds, contras and quadrilles. The composite that has resulted is suggested as a guide for the caller looking for the complete program — one that includes all the variety possible in this American folk activity.

There is still another teaching technique sometimes used by instructors who may not have access to a wireless microphone or who may not be the best examples of dancing expertise. They simply select from among their dancers a couple that uses precise footwork and looks especially good while dancing and have this couple do the demonstrating in the center of the floor while the caller teaches from the stage.

A Helpful Dozen

Here are twelve important steps that any caller/teacher can use to good advantage.

(1) **Preparation:** It is important that the instructor must be familiar with and use standard round dance terminology. Because he is training the new dancers for a long and enjoyable dancing experience it is his responsibility to see that they know and understand the correct language and the standard fundamentals of couple dancing. The caller must know the material he is going to teach and, as in the case of anything else that he is going to present, he must have prepared a lesson plan. Having the right record ready and being completely familiar with it is extremely important if he is going to do a good teaching job.

(2) **When:** Teach new material early in the class period as soon as everyone is present and while the dancers are alert and receptive.

(3) **Give it a Name:** It is helpful to refer frequently to the round or basic by name in order to help dancers identify the action with the title of the dance and with the accompanying tune.

(4) **New Basics:** If the dance to be taught has a movement that has not

been introduced before, you may want to "isolate" it and teach it separately.

(5) **Demonstrate:** An excellent technique when teaching a new round is for the instructor or demonstrator to dance *one* sequence to the music so that the dancers will "get the feel of it" and have an idea of what is to come. Avoid dancing the full record as a demonstration as it sometimes makes the routine appear longer than it is. It's a good idea to dance correctly and accurately but without fancy frills which make the dance look more difficult. Keep the music volume low and cue your own action aloud as you dance to make the steps more meaningful to your student dancers.

(6) **The Walk Thru:** Most rounds are divided into units of four or eight-measures. If the instructor is a man, ask the men dancers to watch him and ask the ladies to follow the footwork of the lady demonstrator. Demonstrate each part of the dance twice. Once on one side of the circle and then again on the other side so that it is easy for the dancers to relate to the actions. Cue the man's actions as you walk thru the routine. At first walk thru without the music and repeat the walk thru until you feel that the steps have been learned. When you feel that the dancers have learned the routine fairly well, put on the record at a slower tempo than normal and have them dance what they have learned as you do the cueing. Gradually increase the tempo to the normal speed.

(7) **Changing Partners:** Dancing with the same partner all of the time often results in setting incorrect habits—perfecting mistakes. For this reason keep the dancers moving on to new partners. "All of the men move up one," or "all of the ladies move back two," etc. Many men will only assume their role of leading when dancing with a new girl. Some ladies who should learn to follow, tend to "take over" when they are with their own mate all of the time.

(8) **Add Ons:** As one part of the dance has been assimilated add the next. Most rounds have a standard introduction. In the case of a different or "tricky" intro, save it to teach last, after the rest of the pattern has been learned. In this way you avoid confusing the intro with the other parts of the dance.

(9) **Re-demonstrate:** After the dancers have been taught the routine let them sit briefly while you dance and cue the pattern through once. This time they will know what you are doing and the whole dance will fit into perspective.

(10) **Dance and then Repeat:** After the class has done the entire dance with the music and the cueing leave it for the time being and go on to the squares. A short time later come back to it and, while it's still fresh, repeat the process dancing to the music and to the step-by-step cues. Try to avoid doing the repeat performance too late in the evening when dancer-fatigue may result in discouraging "flubs."

(11) **Don't Over-teach or Under-teach:** You'll be able to sense when the dancers have a segment of the dance down well enough to move on to the next part. Try to avoid the monotony of repeating over and over and "beating the dance into the ground." With actual dancing practice the routine will eventually catch on, quicker for some, of course, but it's best to move on

if you sense that the greatest majority of the class has caught on. You may be wise to come back after the dance has been practiced a while before interjecting styling tips. However, if you feel that one more walk thru may mean that a good percentage of the class will be helped, then, by all means take the opportunity.

(12) **The Next Meeting:** The new dance should be retaught for the benefit of any absentees and as a refresher to the other class members. This time you can move at a faster pace depending on your "changing partners" technique to allow those who remembered to aid those who are just starting or those who may have forgotten. From this point on use your judgement whether to use demonstrators and walk thrus but do use and cue the dance regularly. Then, ease off in the frequency of its use before the average dancer tires of it.

Cueing the Round Dances

You may want to refer to Don Armstrong's fine treatment of the history and continuing evolution of calling, prompting and cueing in Chapter fifteen of this Callers' Textbook*. The sole purpose of cueing is to let the dancer know what to do in plenty of time for him to do it. Unlike squares, round dances have a definite, unchanging sequence of steps. These must be memorized to gain full enjoyment, therefore sound judgement is needed in deciding on the type, frequency and timing of cueing, all of which determine its effectiveness.

Continuous "step-by-step" cueing (speaking a command word for each movement just before it is to be done) is standard for teaching round dance fundamentals and for the initial instruction in new rounds. Always use descriptive cue words (i.e. side, behind, side, touch) rather than one, two, three, four). Counts are not helpful since they could apply to many different figures. As the class progresses, this type of cueing gradually gives way to "phrase" cueing in which a single word or two prompts each complete figure (i.e. vine instead of side, behind, side touch.)

Instructors vary considerably in ability to cue descriptively, accurately, and with helpful timing. To cue too late is of no help at all. To cue too soon confuses the dancer who cannot sense when your cue words apply. There is no better way to check one's timing and to evaluate cueing ability than to tape your cueing efforts and, privately, try to follow your own instructions by dancing to the tape.

Cueing habits are different from one group to another and in different areas. Participation in programmed rounds at square dances will usually improve if rounds are well cued. One exception would be for those rounds so well known that the cueing "crutch" is obviously not needed. For a caller to continuously cue such a round is as unnecessary as it would be for him to call every step of a Grand Square.

At a dance, people like to know what lies ahead. Frequently callers will list the rounds for the evening on a blackboard with chalk or with marking pen on butcher paper. This allows dancers to mentally review the figures and encourages partner trading for familiar routines. It's well to announce the next round at the close of a tip, telling your people whether you will teach it, review it, cue it, or just put on the music and let them dance.

*See SQUARE DANCING, April, 1972.

If you think it is needed, demonstrate one sequence. Remind the dancers of the intro, starting position, and cue them once through most routines. If they are capable of dancing to the music instead of to your voice, join the circle and dance. Their respect for you as a leader will be increased by this obvious display of enthusiasm.

Classic Rounds for Square Dance Events

This list is presented with appreciation to the many leaders who have helped narrow down the possibilities to these few outstanding long-time favorites. It is suggested that these rounds be learned by all square dancers and that they be included at all big affairs to provide dancers from all areas at least a few good and familiar rounds to enjoy. In each of the following groups these classics are listed from the easiest to the more difficult. Suitable records are indicated.

Mixers

Easy Mixer (Any peppy, medium speed two-step)

GKW Mixer (Sets in Order # 3108—slowed)

Tennessee Wig Walk Mixer (Decca # 28846)

Instructions for these mixers may be found in "Roundance Manual"*, page 117.

Two-Steps

Left Footers One-Step (Windsor # 4650)

Sleepy Time Gal (Grenn # 14030)

**Dancing Shadows (Windsor # 4682)

**Hot Lips (Decca # 9-29558)

Waltzes

Mexicalli Waltz (Grenn # 14088)

Mannita Waltz (Windsor # 7623)

**Neapolitan Waltz (Grenn # 14003)

Note: Teach, then use these routines often enough so that your dancers will remember them and be able to participate when visiting other groups or when attending dance vacations or festivals. No round should be used until it is worn out.

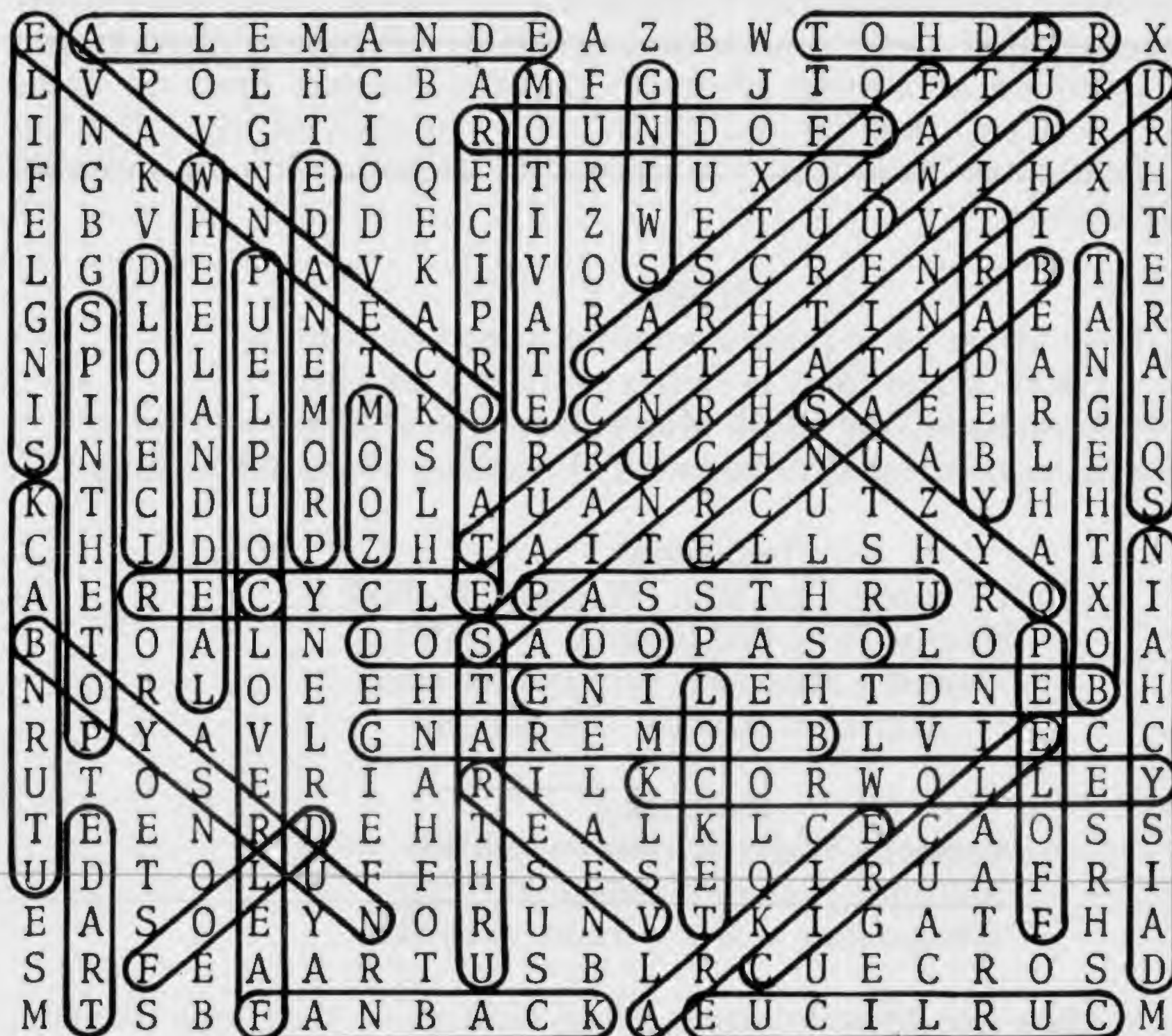
STILL TO COME—additional chapters on a number of subjects, including more on Round Dancing and the Square Dance Caller. Our goal is to create a caller's textbook for current and future leaders that will provide the best possible direction for the activity. Your requests for specific information have proven most helpful in outlining these chapters. The subjects covered are, in many cases, the inspiration for much of this information. We hope that the Textbook is filling your needs.

*The "Roundance Manual" by Frank Hamilton is available by writing: Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048; price - \$5.00

**These rounds have been danced and enjoyed by more dancers more frequently than any rounds in history.

SQUARE DANCE Puzzle Page

For those of you who tried your hand at locating the hidden words in the puzzle which we ran in the December, 1975 issue of SQUARE DANCING magazine, here are the answers. We hope you had fun with this creation of Ruth Hall of Ashland, Virginia, and our special thanks to Ruth for allowing us to share it with our readers.



SOME TIMELY REMINDERS FOR SIOASDS MEMBERS

It's vacation planning time, that time of year when vacation schedules are announced and everyone begins to plan for their annual hiatus from the workaday routines. As usual the March issue of SQUARE DANCING will contain the dates for all the Big Events scheduled for the coming year. The deadline for copy for this issue is January 1st and we do hope you have all sent in the information—the "what," "when," and "where"—for your affair. The following month—April—will be aimed at Vacations for 1976. This includes weekend and week-long vacation institutes and copy must be received in our office by February 1st. In May we plan to publish a directory of Summer Dancing. Clubs who are scheduling dances throughout the summer and vacation resorts that offer square dancing as a part of their activities are requested to send in the information to us by March 1st. And, of course, the annual worldwide Square Dance Directory will appear in the August issue. Associations, Publications and Info Volunteers please note—deadline is June 1st for changes in names and address for officers, editors and contacts.

LADIES ON THE SQUARE

FROM OUR READERS



A CROCHETED SKIRT

Crochet a square dance skirt? Impossible! Not so for the nimble fingers and versatile mind of Pauline Cole of San Jose, California. Seeing a pattern in the Spring 1975 issue of CIRCLE NEEDLEWORK, Pauline adapted the dress to a square dancing skirt. The circular pattern was made with alternating rows of yellow, green and red with yellow predominating. A frilly white blouse is worn with the skirt.



THERE'S A MAN IN THE CLASS

Doc and Peg Tirrell of Cresskill, New Jersey, have a son and daughter-in-law who both dance. They also both attend college and Jim decided that among his other courses he would sign up for a sewing class. It was quite something to convince the teacher that he was serious. But he was, and his first project was a lined cape for his wife.

After successfully completing that, plus the required items of the class, Jim decided to make a square dance dress for Barbara. He purchased seven yards of fabric, tackled the assorted problems that do not accompany normal street clothes, and ended by taking Barbara to school to model the dress for a final grade.

The teacher informed Jim that the dress was

too short—"all square dance dresses were ankle length"—that the stretch belt he made was pretty but that dancers "did not wear such things"—and that she'd never seen "such a thing before" as the full, pink petticoat.

Jim had to return to class with current photographs to show that his dress truly was apropos to today's activity.

A case in point when we might innocently think that EVERYONE knows about square dancing!

YOU'RE NEVER TOO YOUNG

Jill Maczko of Solano Beach, California, modeled in the State Convention last April. 14 months old at the time, her tiny outfit was a replica of the Convention Fiesta dress.

Jill has a 100% attendance record at National Conventions having been in San Antonio at the age of three months and at Kansas City this past June. She'll be much in evidence at Anaheim next year as her parents, Jim and Jan, are Publicity Chairmen for the event.

Other dancing parents who may wish to include their tiny ones in fashion shows will do well to note the loops sewn on Jill's dress. As she walked she automatically held out her skirt—and maintained her balance.



Style Lab

LADIES CHAIN THRU THE STAR

NOT ALL OF THE CHOICE dances are new ones. Callers and dancers will find a wealth of variety by looking back a few years

to some of the pattern dances that existed in the late 1950s and 1960s. With so much of today's dancing being built on combinations of basics and experimental movements, it is refreshing to find a flowing dance that has nothing more difficult than a ladies chain. This is the case with Ladies Chain Through the Star.

It's a pattern written more than twenty years ago by Barry Binns, that is as enjoyable to watch as it is to dance and is described very well by its name. The ladies do indeed chain from one side of the square to the other by moving through a star revolving in the center of the square.

Starting from the square (1) the head cou-



ples move into a right hand star (2). Changing to a left hand star (3) they move until No. 1 lady faces number 2 lady and 3 faces 4. At this point the two ladies in the star reach out with their right hand to the side lady (4) and start a ladies chain (5). The two men in the star have the responsibility of moving steadily without slowing down or stopping. As the two ladies move out of the star they are courtesy turned as in a regular ladies chain, while the two ladies coming into the star having allowed one of the men to pass by, join in with their left hands and move across the set (6) where they extend a right hand to the lady on the outside (7) for another ladies chain.

This movement continues as the new ladies join the star (allowing one man to pass by each time before joining it) (8) as the others are courtesy turned at the side positions (9). The action continues over and back with the ladies doing the majority of the work (10). Finally the side ladies have returned to their original partners and the head ladies are once again in a left hand star directly in front of their own partners (11). Reversing to a right hand star in the center (12) the dancers can "get out" by simply moving to their corners for an allemande left.

If you're looking for material that is showy for an exhibition or perhaps as a part of your Bicentennial program, give this a trial.



THE 25TH National SQUARE DANCE Convention[®]



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



ANATIONAL SQUARE DANCE CONVENTION means many things to many people. To almost all it means dancing, making new friends and having fun. But it can also mean learning new things and solving old problems. There are numerous panels, clinics, workshops and seminars being scheduled from 9 am to 6 pm all three days of the 25th National in Anaheim, California June 24, 25, 26.

The Santa Ana Room will house a permanent display of the Showcase of Ideas, Publications Display and a Square Dance Hall of Fame. You're all invited to come in and browse around anytime.

The Sew and Create Clinic will be a must for the ladies. There will be a permanent display plus short demonstrations to be held every day between 10 am and 5 pm. Bring a notebook and sketch pad to jot down all the hints, tips and new ideas.

The callers are not forgotten either, for there will be caller's seminars and newer caller instructions to be held twice a day all three days. For those interested in learning more about contra dancing, a Contra Panel and Contra Clinic will be held each day.

Take your pick from the Easy Level Round Dance Clinic, Intermediate Round Dance Clinic, or the Smooth Square Dancing and Styling Clinic. All three will be held each morning at 11 am. Go all three days and try them all!

On Thursday evening a special session is being held for discussion of teaching the handicapped to dance. This will be in the Orange County Room from 8 to 10 pm. Bob Ruff and Jack Murtha will again conduct their very popular program of square dance teaching on Thursday and Friday afternoon from 1 to 5 pm. This is a very worthwhile program to attend.

Seminars are planned in Club Leadership, Education, Public Relations, Round Dance,

and Caller Club Relations. Panels on Exhibitions, Afterparty Ideas, Square Dance Attire, Organization Round Tables, Singles, Camping, Young Adults, Petticoat Power, Planning and Round Dancing will also be held at various times throughout the Convention. And for those just wanting to talk problems out, a rap session will be held on Friday at 11 am.

The Pageant

One of the highlights marking the 25th National as an official Bicentennial event will be a pageant. Entitled "American Square Dancing Through the Years," this pageant will be another of the "be sure not to miss activities" scheduled. It is programmed to be held in the Arena of the Anaheim Convention Center, thus allowing the greatest exposure of the activity to both dancers and non-dancers.

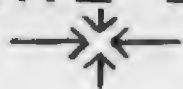
The story will begin, as did our country, in the year 1776, with a traveling storyteller in the New England States, or the Colonies if you prefer. Dancers will perform a Minuet and Cotillion and all will be dressed in authentic costumes for the particular time period.

Following the storyteller, the scene will shift to the Appalachian Mountains where the Liberty Assembly Dancers will do a Kentucky Running Set, the type of dancing that was done during the period of 1775 to 1840.

Traveling westward we'll see the Mormons and their trail dances of the covered wagon days which takes us to 1860. Also, during this period we'll watch the Countrywide Lancers and from there we'll go to the southern part of the Eastern United States for a "Friendly Meeting of the Blue and Gray" with the Heritage Dancers in the era of 1870.

The Pageant will continue to Oklahoma for the Play Parties; to the midwest for the influence of the Farmer's Era; north to the Henry
(Please turn to page 66)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

A patriotic Bicentennial theme was carried out by the Yell-O-Rockers Square Dance Club of Zephyrhills with their float in the Founders' Day parade. Members in red, white and blue dress danced to the calls of Chuck Kessler and were spelled off by reserves when they grew tired during the long parade route. The Yell-O-Rockers are a small, enthusiastic and friendly club constantly promoting square dancing in their area by putting on exhibitions at every opportunity whenever invited to do so. They always invite spectators to join them in a do sa do or two and learn that square dancing is fun for everyone. Plans are underway for a Bicentennial Square Dance Week-

end July 2nd and 3rd, with a weekend of local entertainment, plus square and round dancing to celebrate our country's 200th birthday. Everyone from everywhere is invited to the party. Motels and campgrounds will be made available. —Ragnar and Edith Peterson

The new Lakeland Civic Center will be the locale for the Florida Sunshine Festival on February 26, 27, and 28. An all-star staff will be on hand for the rounds and squares including Frank Bedell, Roger Chapman, Jack Lasry, Sam Mitchell, John Saunders, Art Springer, Danny Robinson, Elmer Sheffield, Charles and Madeline Lovelace, Bob and Dot Kunde and George and Bobbie Stone. This will be the first "Florida Sunshine Festival" and through staff and programming it is hoped that it will become one of the most desirable festivals in the southeastern part of the U.S.A.

Texas

The Galveston Isle-A-Manders are sponsoring a weekend of dancing fun on the island in the sun at their Shrimp Festival '76. Dates are February 20th and 21st at Moody Center. A complete program of squares, rounds and workshops, plus afterparties and live music with Jerry Dews and his Country Soul Western Band will be scheduled. Address your requests for tickets and/or information to Henry Mais, Chairman, P. O. Box 3332, Galveston 77550.

Stub Davis is now resident caller at the Alamo Palms Mobile Park in Alamo. He has been conducting a complete program of beginners' classes, fun and advanced level square

Bicentennial Theme float for local Founders' Day Parade in Zephyrhills, Florida.
Photo by Zephyrhills News



ROUND THE WORLD of SQUARE DANCING

and round dancing since October. The program will continue through April 15th. Travelers to the area are invited to contact Earl and Arlene Chaffee, 1341 West Business Highway 83, Alamo 78516, for full particulars on rates and accommodations and dancing.

Germany

Dance Olympic, the 21st Annual European Roundup of EAASDC held the last weekend in August in Munich was hosted by the Munich Dip-N-Divers. Approximately 600 square dancers from 65 different European and overseas clubs were present. The 58 squares at the Grand March were led by General Arthur J. Gregg, Commander General U.S. Army Munich, and Professor Anton Fingerle, representing the Lord Major of the city of Munich. Chris Vear from Wiesbaden was the MC. An afterparty and a guided tour through Munich concluded the event. —*Hanns-Dieter Keh*

Michigan

City officials and square dancers in the city of Holland combined forces in several money raising projects to aid in financing the city's float in the Tournament of Roses Parade in Pasadena, California on January 1st. One event was the "Tiptoe to Pasadena Square Dance" co-sponsored by Beta Sigma Phi Sorority and caller John McClaskey.

Colorado

In an almost unbelievable set of coincidences, four couples at a Waggin' Heels square dance in Arvada discovered that they had all celebrated respective wedding anniversaries on September 29th (24th, 29th, 34th and 35th). The group had an "anniversary square" for one tip together. Now they are all firmly convinced that the date — September 29th — was a good omen for enduring marriages and for square dancing as a means of togetherness. —*Marjorie Baden*

Australia

A meeting was held recently at Revesby YMCA Hall in New South Wales for the purpose of selecting officers for the 18th Australian Square Dance Convention to be held in Sydney in June, 1977. Mr. Roy Petty was elected as Convenor for the affair. Several groups of Australians will be journeying to California for the U.S. 25th National Square

Dance Convention and it is hoped that American square dancers will be able to travel to Australia next year and return the visit. Another affair of note is the American-Australian Bicentennial celebrations in April. Square dancers planning a visit to Australia are cordially invited to take part in the celebrations.

—*Bill and Marion Matthews*

Alabama

Mobile's Annual Azalea Trail Square Dance Festival will feature callers Jerry Helt and Johnnie Wykoff and round dance leaders, Manning and Nita Smith. The place is Mobile's Municipal Auditorium and the date is March 5th and 6th. The Rhythm Outlaws will be providing live music and Shelia Popwell will present an exhibition of clogging.

South Carolina

An invitation is extended to all square dancers to join North and South Carolina dancers on March 19th and 20th for the 3rd Annual Spring Dance at the Convention Center on the beautiful Grand Strand of Myrtle Beach, South Carolina. The square dance program will feature Pearlie Goss, John Inabett and Bobby Lepard. For your round dancing pleasure, Harold and Judy Hoover will be on hand to cue the rounds and conduct the round dance workshop. The Dentsville Stompers of Columbia will star in an afterparty you won't want to miss. For information write Ardie Banker, 5139 Robinwood Drive, Charlotte, North Carolina 28212.

Nebraska

Lincoln Council of Square and Round Dance Clubs will host the callers and their wives of the Lincoln Callers Association at a dance, "Carnival for Callers," on January 25th in Northeast High Gym. Ed Fraidenburg will be the guest caller and this is an event. Most callers get no closer than Omaha and dancers in Lincoln do drive there to dance with them. It is the hope of the group that many of the Omaha dancers will return the favor and come to Lincoln for this affair. For each club bringing a square of dancers, the hosts will admit that club's caller and his wife as the Council's guests.

Arizona

A free welcoming dance Friday afternoon will kick off the 29th Annual Valley of the Sun Square and Round Dance Festival to be held February 20th and 21st at the Phoenix Civic Plaza. A fun-filled weekend is planned

with something for everyone — multiple callers both nights to live music; a separate hall each night for round dancing featuring Harmon and Betty Jorritsma; a breakfast, square dancing, two round dance workshops, a square dance workshop, caller's clinic and a fashion show will be the Saturday activities; and Bob Fisk will call the feature dance on Saturday night. For information write Valley of the Sun Square and Round Dance Organization, Inc., P. O. Box 13462, Phoenix 85002.

Indiana

A Mini Callers' College Weekend is planned for January 23, 24, and 25 at the Sheraton Hotel in French Lick. Cal Golden, Chuck Bryant and Bob Cone are on staff. This is being held in conjunction with a square dance weekend to be programmed around the needs of the callers attending the course. Write to P. O. Box 2280, Hot Springs, Arkansas 71901 for details.

Georgia

The Satilla Swingers Square Dance Club will host the 15th Annual Okefenokee Square-Up in Waycross on February 13th and 14th. Art Springer, Dick Barker and Wayne and Barbara Blackford will conduct the program of square and round dancing. The affair will be a back-to-back special with a Black Cat Dance on Friday and a Valentine Dance on Saturday.

New Zealand

Has life been passing you by? Well, it won't when you decide to come to the Big 10th New Zealand Square Dance Convention June 4th to 7th at Queen Elizabeth Centre, Tauranga. From the very beginning of planning the committee has been determined to have the very best to offer the dancers. The program is the responsibility of the New Zealand Callers Association and they are proceeding well with the arrangements. Tauranga is one of the great holiday centers of New Zealand and the host club will make sure that it lives up to its reputation. If you're planning a visit to the area you are invited to contact John Withers, 16 Seaway Terrace, Otumoetai, Tauranga for full details. Local dancers are hoping for the opportunity to greet many visitors.

California

Valley Associated Square Dancers are presenting a Bicentennial Festival, Squar-Rama '76, on February 13th, 14th and 15th. This Washington's Birthday weekend will be held at the Convention Center in Fresno and, in the Spirit of '76, dancers are invited to come and dance with Jerry Haag, Ralph Silvius and Horace and Brenda Mills. Marshall Flipppo will be featured at a Trail's End dance on Friday night. Registrations are required and you may write to VASD Squar-Rama, P. O. Box 653, Fresno 93709 for details.

1,300 square dancers performed in the unusual atmosphere of the town square at Silver Dollar City, Missouri, during last year's square dance weekend. The dates for the 1976 affair are September 11 and 12.



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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING

January, 1976

IT'S ALWAYS A PLEASURE to feature a caller who has been in the activity for a long period of time and who has devoted his efforts to furthering the activity in his own home area. Willie Harlan of Vinita, Oklahoma, is just such a caller and we're planning a visit to one of his clubs to start off the New Year. Willie has sent us some of the calls he uses—not necessarily original ones but rather a sampling of the favorites of Willie and his dancers.

Heads go right and left thru
Rollaway with half sashay
Star thru then
Do sa do
Swing thru
Boys run
Centers (girls) walk and dodge
Destroy the line
Then swing thru
Boys trade
Then turn thru
Left allemande

(67)
Heads lead right
Circle to a line
Swing thru you do
Center four right and left thru
Just the ends turn thru
Now the ends trade
Lines go up and back
Then pass thru
Wheel and deal
Girls swing thru
Then turn thru
Boys courtesy turn the girls
Pass thru
Again you wheel and deal
Square thru three quarters round
Split the sides to a line of four
Lines go forward
Box the gnat
Square thru three quarters
Courtesy turn partner
Slide thru to a
Left allemande

(69)
One and three right and left thru
Rollaway half sashay
Then pass thru
Heads turn left
Lady around two
Gent around one
Make a line and pass thru
Wheel and deal don't look back
Dixie chain on a double track
Ladies go left and
The men star right all the way around
Left allemande walk into right and left grand

Heads lead right circle to a line
All four couples rollaway with half sashay
Turn and left thru while you're that way
Four ladies chain three quarters round
Left allemande
Go forward two to allemande thar
Men in middle make a right hand star
Remake the thar don't look back
Girls swing in back up in right hand star
Shoot that star go full around
To right hand lady spin the top
All eight of you
Back to same girl and turn thru
Turn the right hand lady with left hand
Back to your own pull on by
Left allemande

One and three square thru four hands
Then square thru with couple you found
You're facing out so bend the line
Slide thru
Pass thru
Trade by
Square thru three quarters
Do a cloverflo walk right along
Step right out don't be slow
Do a curlique then
Walk and dodge
Now a partner trade
Right and left thru
Pass the ocean
The girls trade
Swing thru across and then
Boys run to the right
Bend the line
Swing thru
Ready with the right turn thru
Left allemande

One and three lead right
 Circle to a line
 Go forward and back
 Then curlique
 Coordinate on side of floor
 Bend the line
 Slide thru
 Dive thru
 Pass thru
 Right and left thru
 Pass thru
 Cloverflo and around you go
 Curlique on side of the floor
 Walk and dodge
 Do a partner trade
 Right and left thru
 Swing thru
 Turn thru
 Courtesy turn partner
 Two ladies chain across
 Then chain back
 To a left allemande

WILLIE

HARLAN



Willie Harlan was reared in a square dancing community where the living room carpets were rolled back every Saturday night in somebody's home. Willie and his childhood sweetheart, Jetta, began square dancing at an early age and this background made it very easy for them to adjust to western style dancing following World War II. Calling chores started in 1946 in his home community of Vinita, Oklahoma, where Willie and Jetta still live and operate a large Fire and Casualty Insurance Agency. Since that time Willie has called four nights each week for regular clubs in the area in addition to traveling throughout the nation on calling tours, attending conventions and festivals. He has appeared on the calling staff for all 28 Annual Northeast Oklahoma Association Festivals as well as attending all

24 National Conventions and he and Jetta plan to be in California for the 25th National this coming June. Willie is a member of CALLER-LAB and is proud that so many callers can be bound together for the common good of their chosen recreation.

(62)
 One and three square thru keep it neat
 Right and left thru
 Couple you meet
 Dive thru
 Square thru three quarters
 Left square thru three quarters round
 Trade by
 Swing thru
 Boys run
 Wheel and deal
 Split the sides
 Go round one make a line
 Go up and back
 Center four right and left thru
 Same four do a left square thru
 Others box the gnat across from you
 Then pull on by
 Left allemande

Allemande left with a right to the girl
 Do a wagon wheel give her a spin
 Catch her by the left do paso
 Corner by the right around you go
 Back to your own allemande thar
 Boys to the middle back up star
 Double the clutch* away you go
 Single file the wrong way
 Gents roll back around one girl
 Star right back
 Girls roll back to a left allemande

*Double the clutch. From a normal allemande thar to double the clutch the ladies swing in behind their partner to form a right hand star (men retain wrist hold star while ladies form a wrist hold star above theirs). All eight move clockwise. When the command "double the clutch" is given again, ladies continue to hold their star but back up instead, at the same time the men release their right hand star and reach back with their left hands making a right face turn to take left forearm hold with the lady behind them. Men are now on outside walking forward.

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

(45)

One and three rollaway with a half sashay
Then lead to right and circle that way
Ladies break and make a line
Go forward up and back in time
Square thru with the couple across from you
Count four hands pull 'em thru
Four men star by the right in the middle
Girls turn back
Pick up partner arm around
Star promenade go wrong way around
Spread the girls away out wide
Girls duck under the gents right side
Left allemande right and left grand

GRANDE

By Ron Mineau, Arroyo Grande, California

Heads fan the top
Pass thru
Circle to a line
Flutter wheel, curlique
Coordinate, wheel and deal
Swing thru, boys run
Tag the line left
Boys trade, girls fold in front
Curlique, boys run
Slide thru
Allemande left

GRAPHIC

By Fred Bailey, Rush City, Minnesota

Side ladies chain to the right
One and three lead right, veer left
(Two-faced line)
Wheel and deal, swing thru
Scoot back, boys circulate
Girls trade, curlique
Walk and dodge, tag the line
Face in, star thru
Trade by, slide thru
Flutter wheel and sweep a quarter
Pass to the center
Centers star thru and
Reverse flutter wheel
Everybody half sashay and
Allemande left

Gene Pearson

Groves, Texas

Two examples of how to get into lines of four
in sequence from a static square position.

Heads square thru, swing thru
Boys run, boys circulate
Bend the line, flutter wheel
(Line of four in sequence)

(62)

Heads square thru, swing thru
Boys run, boys circulate
Wheel and deal, star thru
(Line of four in sequence)

ZOOM E SHAY

By Mel Yohman, Ft. Lauderdale, Florida

Heads fan the top and pass thru
Circle to a line of four
Pass the ocean
Fan the top, recycle
Pass thru, tag the line
Zoom, peel off
Bend your line, ladies in
Men sashay, face your partner
Right and left grand

TECHNICAL ZERO (62)

By Trent Keith, Memphis, Tennessee

(From an eight chain thru or heads square thru
setup)

Swing thru, girls circulate
Boys trade, swing thru
Boys circulate, girls trade
Swing thru, boys run
Wheel and deal
Zero

SINGING CALL*

MERRY GO ROUND OF LOVE

By Frank Lane, Estes Park, Colorado

Record: Dance Ranch #630, Flip Instrumental with
Frank Lane

OPENER, MIDDLE BREAK, ENDING

Hey circle left on the merry go round
The merry go round of love

Round and round on the merry go round

Find a true love sure is tough

Do an allemande left your corner

Run home a do sa do

Boys star by the left once around you know

Turn your partner by the right

And you go left allemande

Come on home and swing and whirl

And promenade the land

Some people falling off some are getting on

Some are getting ready to jump

Here we go round the merry go round

The merry go round of love

FIGURE:

Why one and three you square thru

And you count four hands you know

When you see the corner girl

Do a little do sa do swing thru

And now boys run to the right

Tag the line and when you're there

Let's cloverleaf tonight

Oh girls square thru three hands around

Swing that corner lady promenade her

On the merry go round some people falling off

Some are getting on

Some are getting ready to jump

Here we go round the merry go round

The merry go round of love

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

APPLE CIDER—Hi-Hat 941

Choreographers: Chet and Barbara Smith

Comment: An easy two-step to good lively music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Back Away, 2, 3, Heel; Together, 2, 3, Touch;

PART A

- 1-4 OPEN Fwd, Brush, Fwd, Lock; Fwd, Brush, Fwd, Lock; Circle Away, 2, 3, Face Partner; Side, Touch, Side Touch;
5-8 Back, Close, Fwd, Heel; Change Sides, 2, 3, Touch; Back Away, 2, 3, Heel; Together, 2, 3, Touch;

- 9-12 Moving twd RLOD repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind end in SEMI-CLOSED; Walk Fwd, —, 2, —;
21-24 Fwd Two-Step; (Roll to LEFT OPEN) Fwd Two-Step; Fwd, Close, Back, —; ¼ L Turn M face COH in CLOSED, —, Touch, —;

- 25-28 Moving RLOD repeat action meas 17-20:
29-32 Moving RLOD repeat action meas 21-24 except to end in BUTTERFLY M facing WALL:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 OPEN Fwd, Brush, Fwd, Lock; Fwd, Brush, Fwd, Lock; Circle Away, 2, 3, Face Partner; Side, Touch, Side, Apart.

TANGO DE LA LUNA—Hi-Hat 941

Choreographers: Bea Adams and Lloyd Johnson

Comment: This tango is for the experienced dancer and the music has the big band sound.

INTRODUCTION

- 1-6 OPEN Wait; Pickup to BUTTERFLY M facing LOD; (Twirl) Side, Behind, Side, Touch; (Reverse Twirl end in CLOSED) Side, Behind, Side, Touch; Corte, —, Recov, —; Fwd, Side, Draw, —;

PART A

- 1-4 Fwd, —, Manuv M face RLOD, —, Pivot, 2, 3, 4 M face LOD; Corte, —, Recov, —; Fwd, Side, Draw to SEMI-CLOSED, —;
5-8 Fwd, —, Manuv M face WALL, —; Pivot, 2 M face LOD, Side Corte/Point, —; Behind, Side, Thru, —; Fwd, Side, Draw to CLOSED M face RLOD, —;

- 9-12 Blend to SEMI-CLOSED facing WALL repeat meas 5-8 end in CLOSED M face LOD:

- 13-16 Repeat action measure 1-4:

PART B

- 17-20 Blend to SEMI-CLOSED Fwd, —, 2, —; ¼ L Turn, ¼ L Turn, Back to BANJO M face RLOD, —; Diagonal Back, Side, Behind, (Twirl) —; Lunge Fwd, —, Recov to CLOSED M face WALL, —;

- 21-24 Repeat action meas 17-20:

PART C

- 25-30 SEMI-CLOSED Fwd, —, 2, —; Fwd, Close, (Turn to CLOSED) Back, Back; Corte, —, Recov M face WALL, —; (Twirl) Side, Behind, Side, Manuv M face RLOD in CLOSED; Corte, —, Recov, —; L Turn, Side, Draw end M face LOD, —;

INTERLUDE

- 1-2 Repeat action meas 3-4 Part A:

SEQUENCE: A — B — C — A — B — C — Interlude plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd, —, Manuv M face WALL in CLOSED, —; ¾ R Pivot, 2, 3, 4 M face LOD; Corte, —, Recov, —; Apart/Point, —, —, —.

COUNTRY BOY HOP—Wild West 2-4

Choreographers: Jim and Enid Hunnemeyer

Comment: An easy and fun routine with no partners needed. Jivy music.

INTRODUCTION

- 1-9 Everyone facing front of hall with hands to side. Wait; Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —; Rock Fwd, —, Recov, —; Back, Close, Back, —; Rock Back, —, Recov, —; Fwd, Close, Fwd, —;

DANCE

- 1-4 Rock Fwd, —, Recov, —; Back, Close, Back, —; Rock Back, —, Recov, —; Fwd, Close, Fwd, —;
5-8 Kick, —, Stamp, —; Swivel, 2, 3, —; Run, 2, 3, —; Run, 2, 3, —;

BRIDGE

- 1 ¼ R Hop Turn, —, —, —;

SEQUENCE: Dance goes thru fourteen times with Bridge plus Ending.

Ending:

- 1-2 Rock Fwd, —, Recov, —; Back, Close, Stamp, —.

DREAM 'N FOXTROT — Grenn 14219

Choreographer: Vernon Porter

Comment: A busy two-step with smooth and pleasant music.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, Fwd, Fwd; Fwd, —, R Turn, R Turn M facing RLOD; Back, —, R Turn, R Turn M face LOD; Fwd, —, Fwd, Fwd;
5-8 L Turn M face DIAGONAL RLOD & COH, —, Side, Close; L Turn face DIAGONAL LOD & WALL, —, Side, Close; Side, Close, Cross to SIDECAR, —; Recov, Side, Thru to CLOSED M facing LOD, —;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Fwd, Fwd, Fwd, —; Fwd, Fwd, Fwd end in BANJO M facing LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —, R Turn M face WALL in CLOSED, —;
- 5-8 Rock Side, —, Recov, Cross to REV SEMI-CLOSED; Rock Side, —, Recov, Cross to CLOSED M face WALL; Side, Behind, Side, Front; Pivot, 2, (Twirl) Fwd, 2 end in CLOSED M face LOD;
- 9-12 Repeat action meas 1-4 Part B:
- 13-16 Repeat action meas 5-8 Part B:
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1 Step Apart, —, Point, —.

WALTZ WITH ME — Grenn 14219

Choreographers: Cliff and Ruth Harry

Comment: Not a difficult waltz with very pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

- 1-4 Waltz Away, 2, 3; Change Sides, 2, 3 to face RLOD in OPEN; Bwd Waltz, 2, 3; Change Sides, 2, 3 to BUTTERFLY M face WALL;
- 5-8 Side, Draw, Close; Side, Draw, Close; (Twirl) Side, Behind, Side; Thru, Face, Close;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A:

PART B

- 17-20 Step, Swing, —; Spin Manuv, 2, 3 end M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL;
- 21-24 Dip, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn;

SEQUENCE: Dance goes thru twice then Step Apart and Point.

OLD TYMES — Grenn 14220

Choreographers: Ernie and Marg Whittle

Comment: An interesting two-step with very good music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Dip Back, —, Recov, —;

PART A

- 1-4 Fwd, —, 1/4 R Turn M face WALL, —; Side, Behind, 1/2 L Turn, —; Side, Behind, 1/2 R Turn, —; Pivot, —, 2 M face WALL, —;
- 5-8 Lunge Side, —, Recov to LEFT-OPEN facing RLOD, —; Fwd Two-Step; Lunge Side, —, Recov to face LOD in SEMI-CLOSED, —; Fwd Two-Step;
- 9-12 Fwd, Close, Back, —; Back, Close, Fwd to end M face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Front; Side, Close, Cross to LEFT-OPEN facing RLOD, —;
- 13-16 Fwd, Close, Back, —; Back, Close, Fwd to end in BUTTERFLY M face WALL, —; Side, Behind, Side, Front; Side, Close, Cross ending in BUTTERFLY M facing WALL, —;

PART B

- 1-4 Toe, Heel, Cross, —; Toe, Heel, Cross, —; Side, Close, Side, Close; Side, Draw, Close, —;
- 5-8 Repeat action meas 1-4 Part B except to end in CLOSED:
- 9-12 Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Manuv to face RLOD, —; Pivot, —, 2 M face WALL, —;
- 13-16 Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED; (Twirl) Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-3 Side, Touch, Side, Touch; Dip Back, —, Recov, —; Apart, —, Point, —.

OUR LOVE SONG — Grenn 14220

Choreographers: Dave and Shirley Fleck

Comment: An active two-step with excellent big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;
- 5-8 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Side, Touch, Side, Touch; Dip Back, —, Recov, Touch;

PART A

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M face WALL:

PART B

- 1-4 Side, Close, Side, Close; Side, —, Reach Thru to CLOSED M still facing WALL, —; Side, Close, Fwd, —; Side, Close, Back, —;
- 5-8 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Side, Touch, Side, Touch; Dip Back, —, Recov, Touch;
- 9-12 Repeat action meas 1-4 Part B:
- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL:

PART C

- 1-4 Face to face Two-Step; Back to back Two-Step end in OPEN facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;
- 5-8 Blend to face partner Side, Behind, Side, Front; CLOSED Pivot, —, 2 end in SEMI-CLOSED facing LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;
- 9-12 Repeat action meas 1-4 Part C:
- 13-16 Repeat action meas 5-8 Part C:
- SEQUENCE: A — B — C — A (meas 1-8) Step Apart, Point.

Bill Armstrong
Los Angeles, California

(67)

Heads slide thru, box the gnat
Slide thru
Separate around one into the middle
Right and left thru
Slide thru
Box the gnat, slide thru
Right and left thru
Slide thru, box the gnat
Left allemande

(68)

Heads double swing thru
Sides divide and star thru
With the one you face star thru
Right and left thru
Fold the girl, star thru
Promenade and don't slow down
Heads wheel around
Everybody fold the girl
With that girl left allemande

(62)

Heads right and left thru
Swing thru, half swing thru
Right and left thru, square thru
Circle four to a line
Pass thru, wheel and deal
Centers swing thru, half swing thru
Right and left thru
Square thru three quarters
Left allemande

(56)

Sides right and left thru
Swing thru, half swing thru
Right and left thru, square thru
Circle four to a line, swing thru
Half swing thru
Right and left thru
Swing thru, half swing thru
Right and left thru
Left allemande

CONTRA CORNER

PETRONELLA

Traditional

Formation: 1-3-5-etc., active but not crossed over
Intro ———, Actives balance turn quarter right
1-8 ———, Balance again turn quarter right
9-16 ———, Balance again turn quarter right
17-24 ———, Balance again turn quarter right
25-32 ———, Active couples go down the center
33-40 ———, Turn alone come back to place
41-48 ———, Cast off, ——— right and left thru
49-56 ———, With the music right and left back*
*Caller indicates ON AT THE HEAD every second
and alternate sequence through the dance.

VARIETIES

By Jim Davis, Kent, Washington

Four ladies chain three quarters
Four ladies chain across
Heads pass the ocean
Right and left thru, pass thru
Pass the ocean with outside two
Recycle, flutter wheel
Reverse the flutter, swing thru
Box the gnat, right and let thru
Slide thru, pass to the center
Reverse the flutter, pass thru
Circle four to a line
Heads break, curlique
Transfer the column
Swing thru, boys run
Right and left thru
Square thru four hands
Give a right to partner, pull by
Allemande left

SINGING CALL*

76 TROMBONES

By Lem Smith, Victoria, Texas

Record: Bogan # 1277, Flip Instrumental with
Lem Smith

OPENER, MIDDLE BREAK, ENDING

Circle left

76 trombones led the big parade
A hundred and 10 coronets close at hand
Allemande left that corner girl
Come back and do sa do
Allemande left that corner

Weave the ring, when you meet do sa do
Promenade that ring take the ladies home
I sing while 76 trombones played the square
ALTERNATE MIDDLE BREAK:

Circle left

76 trombones led the big parade
A hundred and 10 coronets played close at hand
Allemande left that corner girl
Come back and do sa do
Allemande left that corner

Weave around that ring
76 trombones caught the morning sun
Do sa do that girl you promenade
You run then I modestly took my place
As the one and only bass as I
Oom pah oom pah oompahed down the square
FIGURE:

Heads square thru four hands you go
All the way around you do a do sa do
Square thru four hands around and then
Bend the line move up to the middle
And come on back and then
Star thru dive thru
Square thru three hands around you go
Swing that corner girl promenade you know
Promenade that ring take the lady home I sing
While 76 trombones played the square
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

Darrell Hedgecock
San Jose, California

(41)

Allemande left in style, promenade
Gents roll back
Turn your corner by the left
Go full around, gents star right
Now back by the left
Star promenade your own
Back out with a full turn around
Four ladies grand chain
Walk around left hand lady
See saw pretty little taw
Back to corner left hand turn
Ladies swing in for allemande thar
Shoot star, forward two
Allemande left

(52)

Four couples promenade
Gents roll back, allemande left
Now forward three, ladies swing in
Wrong way thar, shoot that star
Left to the next go full around
Right to next for
Right and left grand
Twirl and promenade

(67)

Heads left spin the top
Left turn thru
Spin the top
Slide thru, left allemande

(60)

Head ladies chain
Heads left spin the top
Left turn thru
Right and left grand wrong way around
Hang on and the boys swing in
Wrong way thar, slip the clutch
Grand right and left

Walk all around your left hand lady
See saw round your pretty little taw
Men star right full around
Allemande left your corner
Right and left for an allemande thar
Swing full around
Ladies center for allemande thar
Shoot that star, one more thar
Right and left for an allemande thar
Swing full around
Gents center for allemande thar
Shoot that star, turn thru
Allemande left in alamo style
Balance up and back
Swing thru, box the gnat
Ladies star left to opposite gent
Box the gnat and hang on
Right and left grand
Promenade home

TRADE AND ROLL

By Fred Christopher, St. Petersburg, Florida

Heads square thru, star thru
Pass thru, partners half tag
Trade and roll, step thru
Face in, pass thru
Wheel and deal, outsides in
Cast off three quarters
Star thru, trade by
Star thru, pass thru
Partners half tag
Trade and roll, slide thru
Wheel and deal, left allemande

WEIRD WALK

By Smokey Snook, Phoenix, Arizona

Heads square thru
Swing thru, boys run
Tag the line right
Boys only walk and dodge
Boys run
Girls only walk and dodge
Girls run, pass thru
Wheel and deal, zoom
Centers box the gnat
Square thru three quarters
Allemande

SINGING CALL*

LOVE FOR PENNIES

By Jerry Helt, Cincinnati, Ohio

Record: **Blue Star #2014**, Flip Instrumental with
Jerry Helt

OPENER, MIDDLE BREAK, ENDING
Circle left I've been up and down and
A round and round and back again
Been so many places
I can't remember where or when
Left allemande the corner
Your partner turn thru
Left allemande and
Weave the ring you do
I've traded love for pennies
Sold my soul for less meet your own
Box the gnat pull by
Left allemande and promenade my friend
Found myself right back where I started again
FIGURE:

Heads promenade halfway round the floor
Into the middle square thru count to four
Curlique with the outside two
Cast right three quarters round
Girls trade recycle when you come down
Pass thru trade by corner lady swing
Swing that girl and promenade the ring
I've turned inside out
A round about and back and then
Found myself back where I started from
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

KOOL-IT

By Tom Hightower, Sacramento, California

Heads lead right and circle half
Veer to the left, two-faced line
Couples circulate, bend the line
Curlique, transfer the column
Ends run, couples circulate
Bend the line, curlique
Transfer the column
Split circulate, boys run
Right and left thru
Slide thru, pass thru
Left allemande

COME ALONG

By Fred Bailey, Rush City, Minnesota

Heads square thru
Star right with sides
Heads to the center, left hand star
Go once around, pass home
Pick up the next (same sex)
Star promenade
Boys wheel around, pass thru
Half tag, trade and roll
Pass thru, trade by
Curlique, head ladies run
Left allemande

CROSS RUN (68)

By Ed Fraidenburg, Midland, Michigan

Heads pass thru go round one to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, pass thru
Boys cross run one and a half
Girls cloverleaf, double pass thru
Centers in and cast off three quarters
Pass thru, girls cross run one and a half
Boys cloverleaf, double pass thru
Centers in, cast off three quarters
Boys fold, left allemande

BUSY CENTERS (65)

By The late Jim Mineau

Sides star thru, pass thru
Circle to a line, pass thru
Wheel and deal, double pass thru
Centers in and
Cast off three quarters, star thru
Centers pass thru
Everyone pass thru
New centers pass thru
Centers in and
Cast off three quarters, star thru
Centers pass thru
Everyone pass thru
New centers pass thru
Centers in and
Cast off three quarters, star thru
Centers pass thru
Allemande left

TRANSFER THE COLUMN

By Ken Lint, Escondido, California

Heads (sides) star thru, pass thru
Circle four to a line, curlique
Transfer the column
Ends trade (boy and girl)
Girls turn back, curlique
Transfer the column
Centers trade, boys run
Flutter wheel, roll a half sashay
Allemande left

SINGING CALL

MY MELODY OF LOVE

By Dick Parrish, Hobbs, New Mexico

Record: Windsor #5064, Flip Instrumental with
Dick Parrish

OPENER:

Four ladies promenade
One time around that ring
Get back home swing your honey
Round and round you swing
Do an allemande left your corner
Do sa do at home
Four men star by the left
One time around you roam
Home you go turn thru
With the corner allemande
Come back just one and promenade
Return to me and always be
My melody of love

MIDDLE BREAK: ENDING:

Four ladies promenade
One time around you go
Get back home swing your honey
Round and round you go
Allemande your corner do sa do at home
Left allemande your corner
Weave the ring you roam
It's in and out get movin'
All the way around that town
When you meet you do sa do
And promenade around
Return to me and always be
My melody of love

FIGURE:

Hey one and three lead to the right
You circle four make a line
Up to the middle and back
Curlique in time
Coordinate once and a half and
When you're there bend the line
Walk up to the middle and then
Star thru dive thru
Square thru three quarters round you go
Swing that corner lady promenade home
Return to me and always be
My melody of love

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

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CALLER of the MONTH



Bob Howell—Euclid, Ohio

A NATIVE of the Cleveland, Ohio, area, Bob Howell was first exposed to square dancing at Ohio State University in 1941 and while a Naval Officer had the opportunity to square dance in the Carolinas. Bob did his first calling in a recreation class taught by Margaret Mulac at Western Reserve University while doing graduate work in 1947. He began calling professionally about six months later and has never lost his feeling of joy in the activity.

Bob taught his first square dance class in 1953 and is currently teaching classes for beginner and intermediate dancers. He has called in many states and in Scandinavia and has conducted a caller's course at Central Michigan University. Currently calling for three local clubs, Bob is also a past president of the Cleveland Area Callers' Association.

Bob Howell was a pupil of "Pappy Shaw," however, over the years Dorothy Shaw has had the greatest influence over Bob and his square dance life. He is a member of the board of the Lloyd Shaw Foundation and currently chairman of the Educational Guidance Committee of the Foundation. He is also a member of CALLERLAB and is currently on the Exec-



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utive Committee of LEGACY.

Bob's wife, Phyllis, has always been a part of the activity, making her own dresses and creating outfits for the kids for exhibition purposes. When daughter, Janet, and son, Jim, were in their teens the Howell's toured with a troop of dancers called the "Tombstone Trippers."

Currently a Junior High School Principal in Cleveland Heights, Bob is an ex-teacher and coach. He is involved in several community organizations including P.T.A., YMCA, Boy Scouts and Indian Guides, and has served in official capacities for the Ohio Congress of Parents and Teachers. He has taught at several University Workshops, has recorded contras on the Lloyd Shaw label and currently edits the "Easy Level Page" for American Squaredance Magazine.

Deeply interested in all phases of the American dance and with great support from a loving wife, Bob also enjoys running parties and handles games and races, etc., for several large industrial picnics each year.

Bob has visions of retiring from the school business and devoting full time to the folk art of the American dance.

TOPS IN OHIO

Frank and Phyl Lehnert's Buckeye Poll for the month of November, 1975, listed these rounds as the tops in the Ohio area: Patricia, Bee Bee Polka, Arrivederci Roma, Stay a Little Longer, Alice Blue Gown, Marilyn, Tennessee Saturday Night, Gozo, Lisbon Antigua and Folsom Prison Blues. It's interesting to note that a number of "oldies" including Lucky, Love Me, Sleepy Time Gal and Lonesome Mama Blues have recently been revived and are being well received by the dancers.

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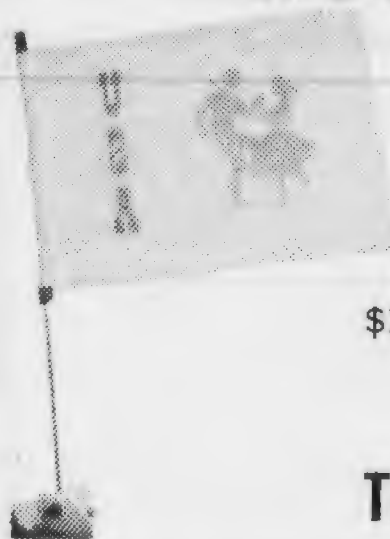
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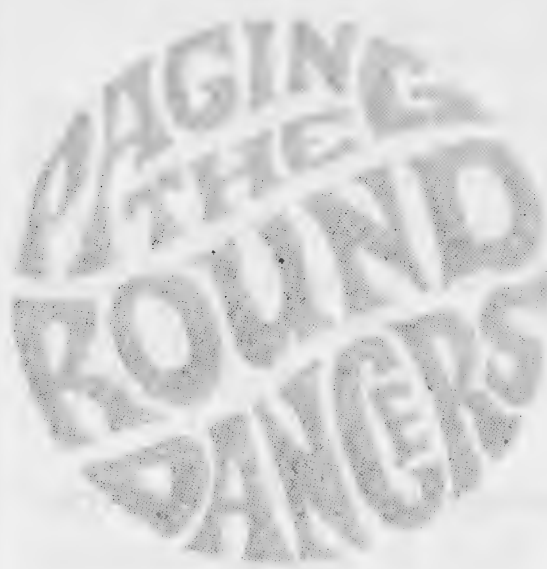
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Earle and Lee Kastner—Fort Myers, Florida

IN 1967 Earle and Lee Kastner moved from New Jersey, where they had been teaching various types of dancing to pre-teen and teenagers, to Boynton Beach, Florida. Almost immediately they were asked to join a round dance class taught by Mary Leitheuser and found it to be a fascinating hobby. They practiced and studied and soon joined Ted and Lois Mack's "Holiday Steppers."

Then the Kastners moved to Bonita Springs and found very little round dancing so they took up square dancing. Caller Lloyd Hill asked them to cue rounds at his square dance two nights a week and soon they were on their way to teaching rounds.

In May, 1970, they formed their round dance club, "The Tamiami Steppers," with 15 couples doing easy rounds. As the result of an Open House, over 75 prospective round dancers responded and the Kastners started a basic class. Classes at Cape Coral, Lehigh Acres, Naples and Fort Myers followed.

Earle and Lee cue rounds at the Shufflers in Naples and the Kriss Kross Square and Round Dance Club in Fort Myers. They have been presidents for two years of Kriss Kross and are currently on the Board of Directors.

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They are also Chairmen for the 1975 Pageant of Light held in honor of Thomas Edison. They have also participated in the Spring and Fall and State Conventions and were Co-Chairmen for the Spring Festival in 1975. They are members of the Round Dance Council of Florida, the West Coast Square and Round Dance Association, Delaware Valley Round Dance Teachers Association and life members of the International Society of Dancers and Dance Clubs.

Currently their activities take up five nights

each week. In their spare time they give exhibitions (with the help of the Tamiami Steppers) at nursing homes, private clubs, etc., when requested to do so.

This couple has worked long and hard to see that the dancers got off to a good start with the basic steps and still hold basic classes. They are fine teachers and a very lovely couple.

—Treva I. Pahuski

We'd like to say "Thank You" to the many dancers who have sent us information on their round dance instructors.



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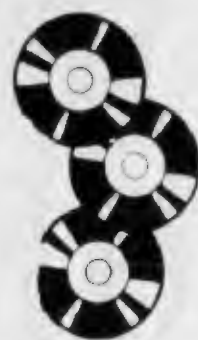
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(LETTERS, continued from page 3)

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Elaine Olberding
Pensacola, Florida

Dear Editor:

On the chance that you are including overseas clubs in your census (see Hot Line, September, 1975), I would like to inform you of

our club, the "Anytime Square Dancers." We are newly formed and at this time of writing we have 26 experienced dancers and 24 learners and are at present in the middle of a recruiting campaign for more dancers . . . We are hindered to a certain degree by the fact that, like myself, most of the men work in the oil field and are away from home quite a bit. Nevertheless we generally manage to dance three or four squares. Should any dancers be coming through or coming to live in Singapore, they would be welcomed with

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Scott, 417616.

Peter Scott
Singapore, Singapore

Dear Editor:

If the opinion of a self-taught amateur
caller is worth anything, Zoom is impossible.
The movement is plenty good enough, except
that it can't be done from two-faced lines as
can Substitute. But how in the world does one

fit a word like "Zoom" into rhythmic patter?
I can't see it though I can't think of any better
name for it either.

AEI Gunnar Gunnarsson
FPO New York, New York

Dear Editor:

It was most gratifying to see Paul and Pau-
line Kermiet honored in the September issue
of SQUARE DANCING. All of us who have
spent time with them at the Lighted Lantern
came away much richer in a spirit of fellow-
ship and leadership. One of the things not



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mentioned in the article was the help they gave to new callers and round dance instructors. Not only did they teach many how to dance, they took the time to give each and everyone of us who later went on to staff there or elsewhere, personal guidance to leadership. I am sure we speak for many who got their start at the Lighted Lantern from Paul and Pauline. There will always be a glow of gratitude for their efforts.

Edna and Gene Arnfield
Skokie, Illinois

Dear Editor:

Would you please emphasize to callers to please, please not try to teach the CALLER-LAB experimentals all in one night? Recently a caller from one of the clubs did just that — or tried to — and it was a disaster! He tried to teach Teacup Chain, Coordinate and Transfer the Column in one night! More than half of the club almost walked out because they were confused, dejected, or did not want to workshop on a regular dance night. The reason given for this crash course was "because that's

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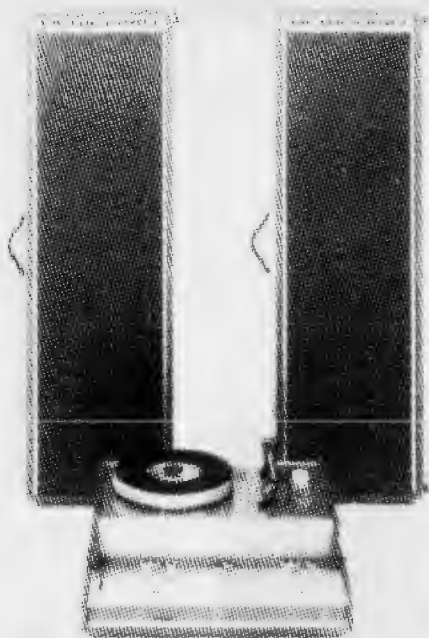
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what they're dancing in the States." True — but not all in one night!

Dennis Gagne
Fort Amador, Canal Zone

Dear Editor:

While Substitute may be on the way out, Zoom certainly is not on the way in. Although very danceable, the very presence of the word "Zoom" is an instant implication of a spontaneous running action (watch the dancer reaction) and should have no place in our vocabulary. Were it possible, the footwork of Zoom

should be used with the command Substitute. This would take some doing but it seems a very logical approach as with the death of Zoom a good dancing pattern will be lost.

Carl Trudo
Altona, New York

Dear Editor:

I have attended the last three National Conventions . . . The last two I started learning to call and attended the Caller's Seminars. May I add that these Seminars put on by the nationally known callers were very helpful. I really

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Tommy Cavanagh

appreciate the time and trouble they put in to help us new callers. Could there be something of this order put on at the National Convention for the wives of callers, especially new callers? I feel that the wives of callers who have been around may be able to pass on some helpful hints.

Jim Mann
Del Rio, Texas

We will mention your suggestion; it is a good idea. Enclosed is a copy of the Textbook Chapter we ran on this subject a while back. You can see that we put considerable importance on it. —Editor

Dear Editor:

You asked for comments on whether or not to have the key and range listed for the singing calls in the record reviews. Since moving to Montana from Southern California three years ago, I found no other way to order records except delivery from Seattle. Without the key and range in Sets in Order we would be ordering so many records we couldn't use. So I, for one, hope you continue.

Norma Dudney
Hamilton, Montana

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SINGING CALLS

MY MELODY OF LOVE — Windsor 5064

Key: E Flat, F & G Tempo: 128 Range: HF
Caller: Dick Parrish LB Flat

Synopsis: Complete call printed in Workshop.

Comment: Timing could be adjusted for smoother dance movement. Key seems good for caller use. Nice recording of probable easy tune to call. Two key changes in music. Rating: ☆☆☆ +

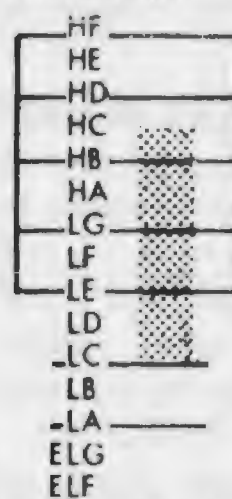
YOU GOT TO BE MY BABY — Scope 591

Key: B Flat Tempo: 132 Range: HB Flat
Caller: Dick Hoffman LB Flat

Synopsis: (Break) Four ladies promenade once around — swing own — allemande corner — own do sa do — four men star by right — turn partner by left — corner right — promenade partner (Figure) One and three square thru four hands — do sa do outside two — make an ocean wave — recycle — flutter wheel two by two — right

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

and left thru — dive thru — square thru three quarters — swing corner — promenade home.

Comment: Good tune that callers can handle. Choreography average. Word metering can be adjusted for better use. Caller adds a do sa do in ending movement. Not in introduction.

Rating: ☆☆

FOUR LEAF CLOVER — Lore 1151

Key: A Flat **Tempo:** 130 **Range:** HC
Caller: Harold Bausch **LE Flat**

Synopsis: (Break) All around left hand lady — see saw own — men star by right once — allemande left — allemande thar — forward two and back up star — slip clutch — skip one girl — corner allemande do sa do own — promenade (Figure) One and three curlique — walk and dodge — circle up four — make a line — face to middle — curlique — transfer the column — move up make two waves — centers trade — boys run — make two lines — pass thru — bend the line — star thru — pass thru — swing — promenade.

Comment: A re-issue of previous recording by Lore. A lot of figure movement in this dance using Transfer the Column. All seems to fit nicely. Nice job by Harold. Rating: ☆☆

LITTLE BROWN GAL — Scope 592

Key: F **Tempo:** 128 **Range:** HC
Caller: Mac McCullar **LB**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — left allemande — come back and promenade — one and three wheel around — square thru three quarters — corner allemande — come back and promenade — swing (Figure) One and three square thru four hands

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Somebody Done Somebody	
Wrong Song	Red Boot 188
Grandma's Feather Bed	Jay-Bar-Kay 6011
Memory Maker	Red Boot 186
San Antonio Stroll	Ranch House 202
Kindly Keep It Country	USA 504

ROUND DANCES

Tic Toc	Grenn 14211
Lighted Lantern Two-Step	Belco 261
Tips Of My Fingers	Hi-Hat 928
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— swing thru two by two — boys run around one
— wheel and deal — right and left thru — dive
thru — square thru three quarters — corner swing
— promenade.

Comment: Nice music for change of pace. Dancers
will have to remember not to hesitate on figure
movement, Callers may have to remember when
music makes change in melody line.

Rating: ☆☆

76 TROMBONES — Bogan 1277

Key: A Flat Tempo: 128 Range: HC
Caller: Lem Smith LG

Synopsis: Complete call printed in Workshop.

Comment: This tune may just catch on with
dancers. It has that nice feel while dancing it.
The rhythm is one we still need in our dancing,
Callers must be ready for melody changes.

Rating: ☆☆☆ +

COTTON PICKIN' DELTA TOWN — Windsor 5063

Key: E Flat Tempo: 132 Range: HC
Caller: Bob Parrish LB Flat

Synopsis: (Opener & End) Four ladies promenade
— pass partner — swing corner — join hands
circle left — rollaway — weave ring — do sa do
own — promenade (Break) Sides face grand
square — four ladies chain — chain back — prom-
enade (Figure) Four ladies chain three quarters
— chain straight across — heads square thru four
hands — corner do sa do — pass thru trade by
— left allemande come back one and prome-
nade.

Comment: Long introduction. Dancers will have to
move rapidly to keep up with timing. Nice call
by Bob. Dance has rhythm to spare and callers
can improvise to add or alter tune. Average
figure.

Rating: ☆☆☆

I FEEL LOVE — River Boat 106

Key: C and D Tempo: 128 Range: HE
Caller: Andy Rawlinson LC

Synopsis: (Break) Circle left — left allemande —
turn partner right — men star left once around
— swing partner — left allemande — promenade
(Figure) Heads square thru four hands — corner
curlique — cast off three quarters — right and



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left thru — do sa do — make a wave — girls trade — recycle — swing corner — left allemande — promenade.

Comment: This tune does not seem conducive to good square dance movement. More of a ballad for vocalizing purposes. Timing not adequate.

Rating: ☆

LOVE FOR PENNIES — Blue Star 2014

Key: E Flat Tempo: 130 Range: HC
Caller: Jerry Helt LC

Synopsis: Complete call printed in Workshop.

Comment: Nice choreography bit by Jerry. Tune seems adaptable to square dance feel. Usual Blue Star music. Most callers will have no problems.

Rating: ☆☆☆ +

MERRY GO ROUND OF LOVE — Dance Ranch 630
Key: E Flat Tempo 130 Range: HC
Caller: Frank Lane LB Flat

Synopsis: Complete call printed in Workshop.

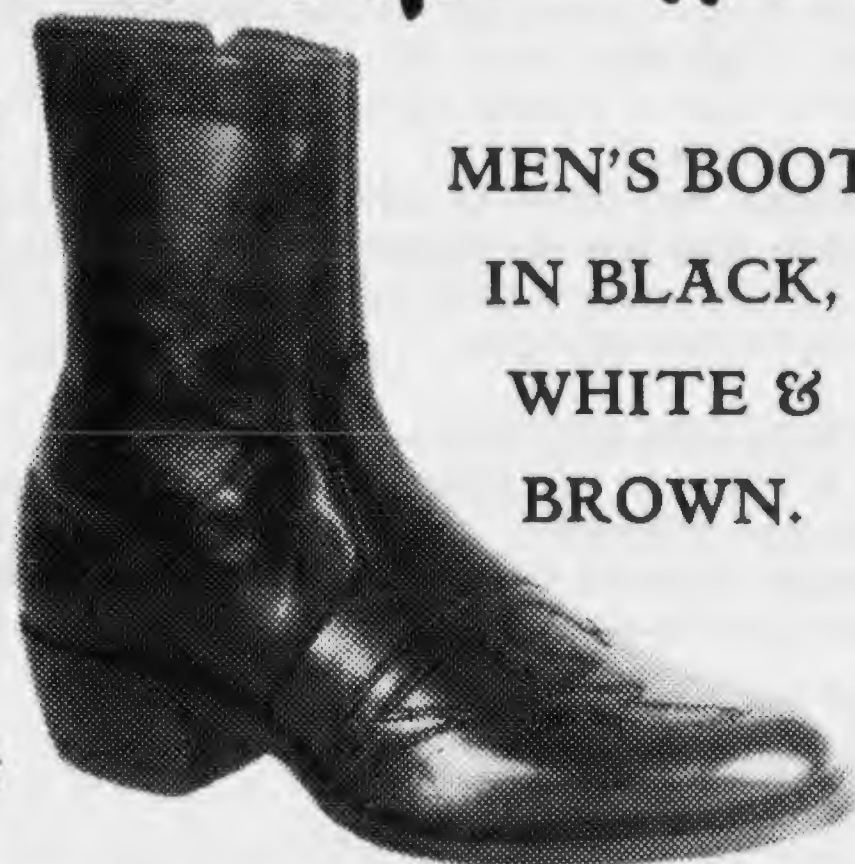
Comment: Catchy new little tune that seems to be making the square and round dance circles. Choreography seems to be no problem for dancers. Easy melody for caller use.

Rating: ☆☆☆ +

LITTLE BLACK BOOK — Cow Town 101

Key: D & E Flat Tempo: 128 Range: HF
Caller: Jay Henderson LB Flat

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left once around — home do sa do — left allemande — promenade



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— (Figure) Heads promenade halfway — down middle — star thru — California twirl — swing thru — boys run right — ferris wheel — go straight across — square thru three quarters — corner swing — promenade.

Comment: Key range could be a problem for average caller. Easy figure using CALLERLAB selected figure of Ferris Wheel. Key change in music is poor for caller transition. Rating: ☆ +

I WONDER HOW THE OLD FOLKS ARE AT HOME —Square Tunes 165

Key: G Tempo: 126 Range: HB
Caller: Johnny Davis LD

Synopsis: (Break) Circle left — left allemande — do sa do own — men star by left one time — home do sa do — corner allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — star thru — pass thru — tag the line — face in — curlique — boys run — eight chain four — swing corner — promenade her home.

Comment: A nice bit of choreography in this record. Tune is strictly early American. Music is adequate and caller can easily handle it. Rating: ☆☆

I'VE GOT RHYTHM — Square Tunes 164

Key: F Tempo: 128 Range: HC
Caller: Dick Jones LC

Synopsis: (Break) Join hands circle left — allemande left — do sa do own — four ladies prome-

nade once around — turn them right once and a half — find corner left allemande — come back swing own — promenade (Figure) Head two square thru four hands — corner do sa do — square thru — third hand swing thru — boys run — wheel and deal — dive thru — star thru — cross trail — swing corner — promenade.

Comment: Figure at least has more than usual movement with simple twist, Dick lets it all out with his rendition. Music has strong melody line. Rating: ☆☆

RHINESTONE COWBOY — Wild West 1-26

Key: A Tempo: 128 Range: HC Sharp
Caller: Larry Jack LB

Synopsis: (Break) Circle left — men star right once around — left allemande — weave ring — do sa do — promenade (Figure) Heads pass thru — cloverleaf — sides star thru — pass thru — cloverleaf — centers pass thru — do sa do — eight chain four — corner swing — left allemande — promenade.

Comment: Key may be difficult for some callers. Figure average in choreography. Voice support on called side is a help to recording. Music could become monotonous. Rating: ☆ +

GOD'S GONNA GETCHA — Hi-Hat 453

Key: A Flat Tempo: 128 Range: HC
Caller: Lee Schmidt LE Flat

Synopsis: (Break) Walk around corner — see saw

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own — four men star by right once around — put arm around partner star promenade — girls roll back — left allemande — weave ring — do sa do — promenade (Figure) Head ladies flutter wheel — head two couples square thru four hands — do sa do — swing thru two by two — turn thru — allemande corner — do sa do — swing corner — promenade.

Comment: A rhythm version of a seemingly religious tune. Timing seems to make for easy dancing. Recording of music nicely done.

Rating: ☆☆☆

SAN ANTONIO STROLL — Wild West 1-27

Key: D Flat Tempo: 128 Range: HD Flat

Caller: Marv Lindner

LB Flat

Synopsis: (Opener & End) Eight to center for rainbow stroll — left allemande — weave ring — promenade (Break) Circle left — allemande left — allemande thar — forward two and star — slip clutch — pass one girl — left allemande corner — do sa do — promenade (Figure) Heads promenade halfway — into middle — square thru four hands — right and left thru — eight chain six — corner swing — promenade her home.

Comment: Another recording of other company releases of same tune. Caller seems to rush "Left allemande and Weave" word metering. Rest of dance is relaxed. Music is adequate.

Rating: ☆☆☆

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Key: G Tempo: 132
Music: The Blue Star Band — Piano, Drums, Banjo

IDA RED — Flip side to A Fisher's Hornpipe

Key: G Tempo: 132
Music: The Blue Star Band — Piano, Drums, Banjo
Comment: Fisher's Hornpipe may be tiresome to call by. Tune seems monotonous. Ida Red is standard in most respects, Callers will either really prefer this type of hoedown or will completely leave it alone. Rating: ☆ +

SUGARFOOT RAG — Blue Star 2015

Key: D Tempo: 130
Music: The Blue Star Band — Banjo, Piano, Bass, Drums

RUBBER DOLLY — Flip side to Sugarfoot Rag

Key: D Tempo: 128
Music: The Blue Star Band — Banjo, Piano, Bass, Drums

Comment: Both tunes will be used by many callers preferring the Banjo lead. The tunes are well established in square dance circles. Strong after beat for caller use. Rating: ☆☆

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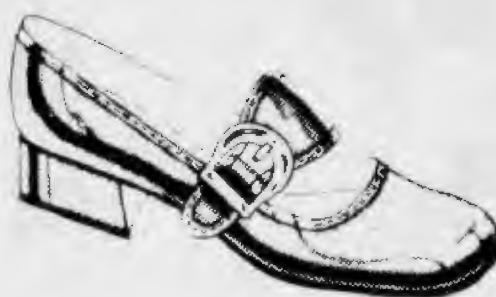


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(HISTORY OF THE U.S.A. IN DANCE, *continued from page 17)*

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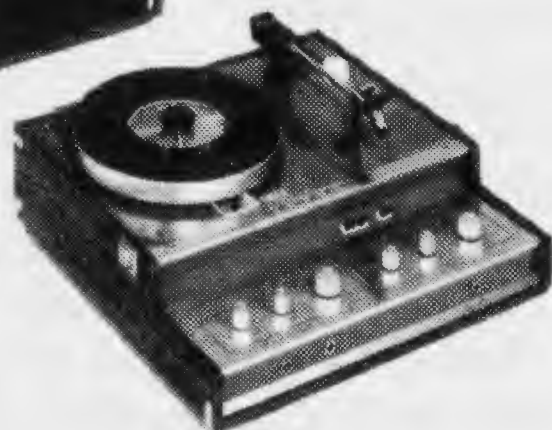
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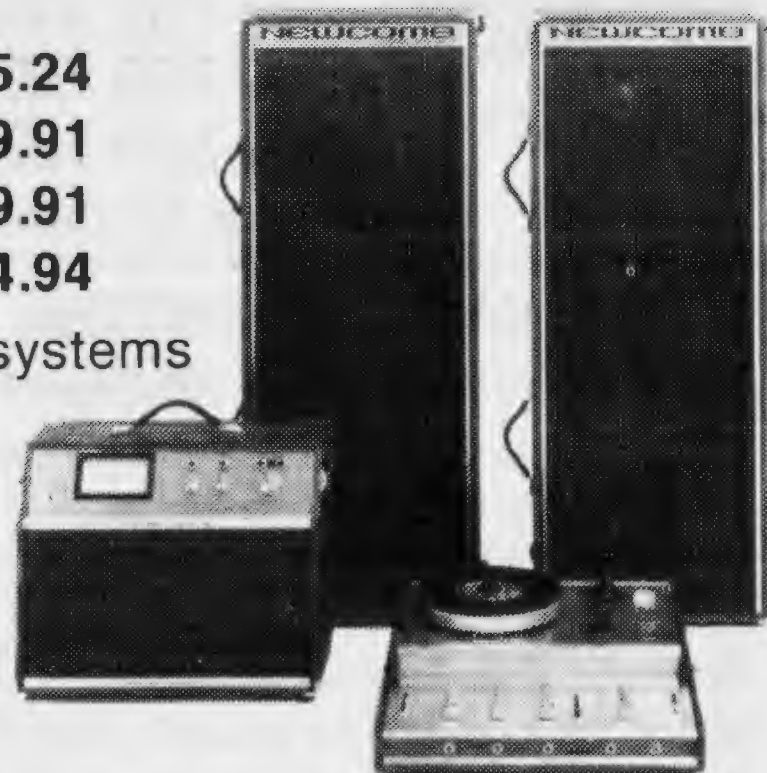


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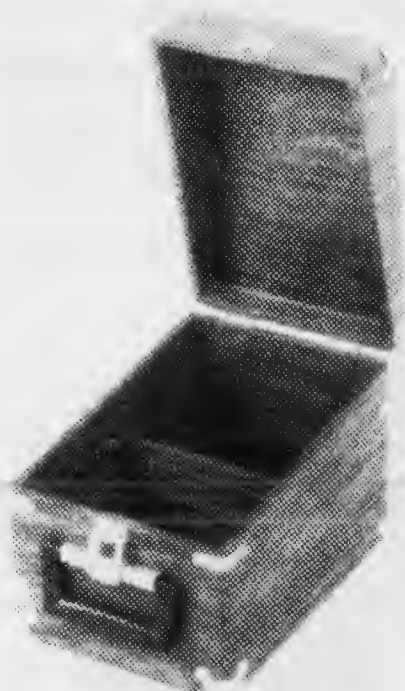
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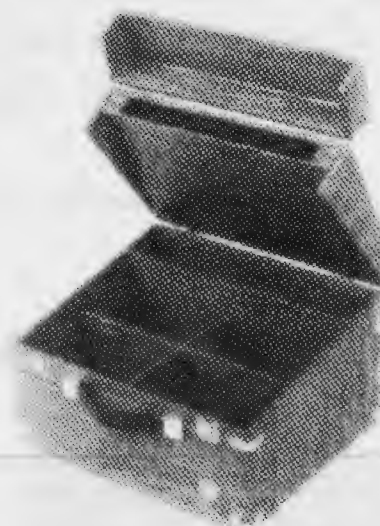
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(NATIONAL CONVENTION,

continued from page 32)

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Onward once again to the great Lloyd "Pappy" Shaw show time and a look at the famous "Cheyenne Mountain Dancers." Traveling south the Pageant continues with the beautiful styling and grace of the dances as taught by Herb Greggerson and across Texas for the Abilene Lift, Texas Hitch Step and the Texas Star.

Then it will be on to California and the Pacific Coast for a look at our dancing of the 1950s. The Pageant will end with a grand finale of all dancers for all the eras on the floor at one time depicting modern American square dancing as we know it in 1976.

You won't want to miss a thing so fill out the registration form and send it in. You'll find the form in the center of the October, 1975 issue of **SQUARE DANCING** magazine or you may write to the Advance Registration Director, P.O. Box 141, Merced, California 95340.



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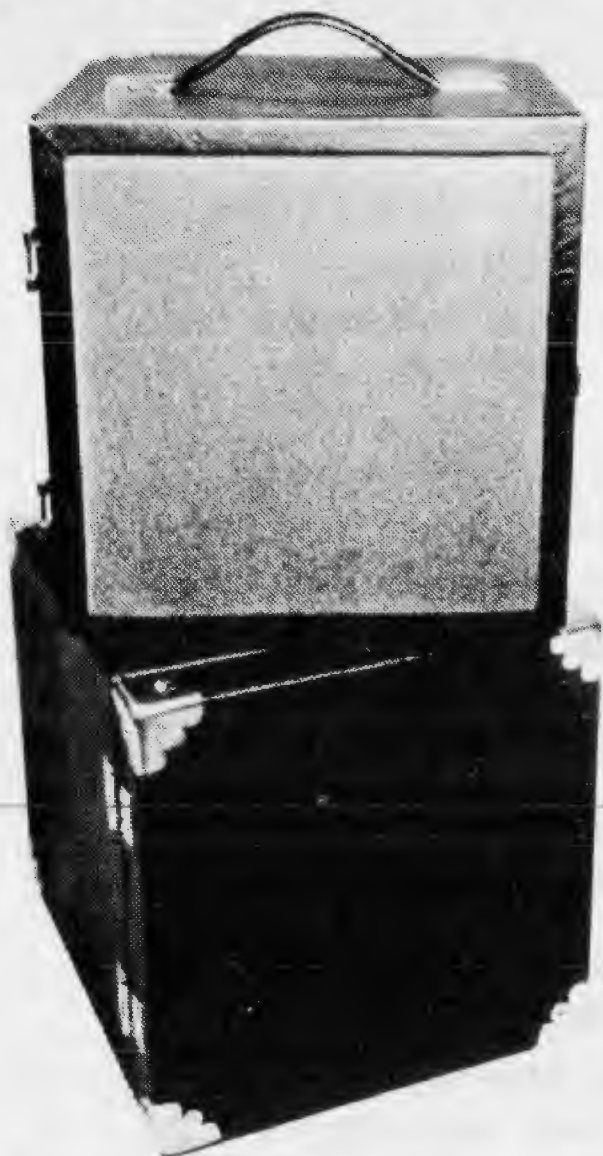
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NEW YEAR'S DO'S AND DON'TS

AS WE START A NEW CALENDAR YEAR, why not take time to recheck the square dance resolutions we made when we first graduated from a beginners' class? Remember how excited we felt as we ventured to our first open dance? We tried to remember everything our teacher had imparted to us. Actually the dancing was almost the easiest part because we automatically reacted to the calls we knew—even from strange positions. It wasn't quite as easy to be friendly because we were a bit nervous, but when the experienced dancers smiled, then we did too.

Reviewing square dance etiquette from time to time is a good idea. Probably we do most of it naturally but perhaps there's an occasion when we forget some of the points. Here are some suggestions from Dancers Callers Publications of Southern California (known as D.C.P.), a group interested in the mutual welfare of square dancing.

DO dress gaily and comfortably and appropriately. . .

DON'T drink before a dance. . .

DO get to the dance on time. . .

DON'T forget to use that deodorant. . .

DO concentrate on enjoying the dance; leave your personal problems at home. . .

DON'T fail to be friendly with everyone. . .

DO form squares promptly. . .

DON'T ever walk away from a set. . .

DO listen closely to the caller. . .

DON'T take dancing so seriously you can't laugh. . .

DO get acquainted with everyone at the dance whom you don't know. . .

DON'T grumble if a less capable couple fills in your set. . .

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DO keep your dancing standard. . .

DON'T refuse to serve on club committees. . .

DO remember that good dancing is nice but the greatest contribution you can make toward the enjoyment of a dance is friendliness, good humor, cooperation and a real desire to have fun.

AN ASSOCIATION OF SQUARE AND ROUND DANCE SUPPLIERS

At the 1973 and 1975 meetings of LEGACY, held at the Sheraton Hopkins Hotel in Cleveland, Ohio, a number of committees were formed. One such committee was given the project of discussing the objectives, conduct and value to the square and round dancer of suppliers who specialize in the needs of dancing as it exists today and hopefully will grow in the future.

Presiding as Chairman for the initial meeting was Mr. Vee Cummins (Dixie Daisy Shop). Several questions, problems, proposals and potential solutions were offered. As a result of this and subsequent meetings it was decided that a need existed for a National Association of people who catered to the unique needs of square and round dance participants. To form a nucleus of such an organization an initial Steering Committee was formed.

Individuals serving on the Steering Committee are: John Pederson, President; Ruth deTurk and Larry Thomas, Vice-Presidents; Mid Cummins, Secretary; Vee Cummins, Treasurer and Jim White, Executive Director.

A number of requirements were levied on the Committee and the members are currently at work on the items.

It's an interesting concept and we expect to hear more about it as time goes on.

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Jan. 16-17—1st Annual S.C.S/D Convention, Francis Marion Hotel, Charleston, South Carolina

Jan. 16-17—Annual Winter Festival, Villa Inn Convention Center, Amarillo, Texas

Jan. 16-18—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Indiana

Jan. 18—KSDA Annual Spring Meeting and Dance, IOOF Recreation Hall, Salina, Kansas

Jan. 23-25—Mini Callers' College Weekend, Sheraton Hotel, French Lick, Indiana

Jan. 24—Freedom Festival S/R/D, Harvest Club, Beaumont, Texas

Jan. 25—Carnival for Callers, Northeast High Gym, Lincoln, Nebraska

Jan. 28—18th Annual Funstitute, Crestview School, Salt Lake City, Utah

Jan. 31—Sunfield Belles & Beaux Bicentennial Dance, Lakewood High School, Lake Odesa, Michigan

Jan. 31—S.E. Council Dance, National Guard Armory, Hattiesburg, Mississippi

Feb. 6-7—16th Annual Dixie Jamboree, MASDA Center and Governor's House



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 Feb. 6-8—12th Aloha S/D Convention, Honolulu, Hawaii
 Feb. 6-8—17th Festival of Rounds, Americana Beach Lodge, Daytona Beach, Florida
 Feb. 13-14—Okefenokee Square-Up, Waycross, Georgia
 Feb. 13-14—21st Annual Sweetheart Festival, Hilton Hotel, Jackson, Mississippi
 Feb. 13-15—Spirit of '76 Squar-Rama, Convention Center, Fresno, California
 Feb. 14—Cariboo Wheelers Winter Frolic Mini Jamboree, Jr. Secondary School, Quesnel, British Columbia, Canada
 Feb. 14—14th Annual Valentine Dance, High School, Loveland, Colorado
 Feb. 20-21—6th Annual Shrimp Festival Dance, Moody Center, Galveston, Texas
 Feb. 20-22—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Indiana
 Feb. 20-21—29th Valley of the Sun Festival, Civic Plaza, Phoenix, Arizona
 Feb. 26-28—Florida Sunshine Festival, Lakeland Civic Center, Lakeland, Florida
 Feb. 27-28—Speckled Perch Festival Dance, Okeechobee, Florida

Feb. 27-29—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Indiana

DATE BOOK STOLEN!

Carl Geels, Fort Wayne, Indiana, caller-musician, is asking for help in reconstructing a new calendar of dates. Carl's date book and attache case containing pertinent information was apparently stolen from his car while he was on a calling engagement in Michigan City on Halloween night. This is an almost unsurmountable task to reconstruct a calendar of dates booked as far ahead as 1977 and Carl would appreciate it if any organization or party who has booked dates with him would contact him at once to reconfirm dates. Carl's address is 5927 Lake Avenue, Fort Wayne, Indiana 46805. He can be reached by telephoning (219) 749-5891, or 429-8352.

ADVERTISING CONFUSION

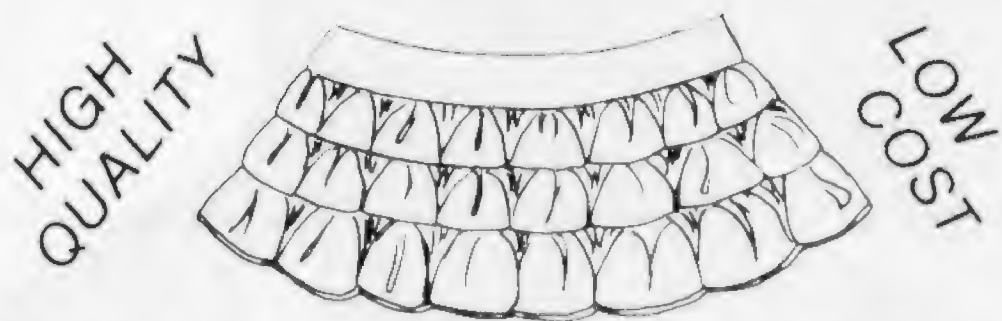
To those of you who answered the Country Carriage Originals ad in the October issue (page 88) and who are not satisfied with the catalog you received, the company has informed us that they will immediately refund the \$2 cost of the catalog. Simply drop them a post card and let them know.

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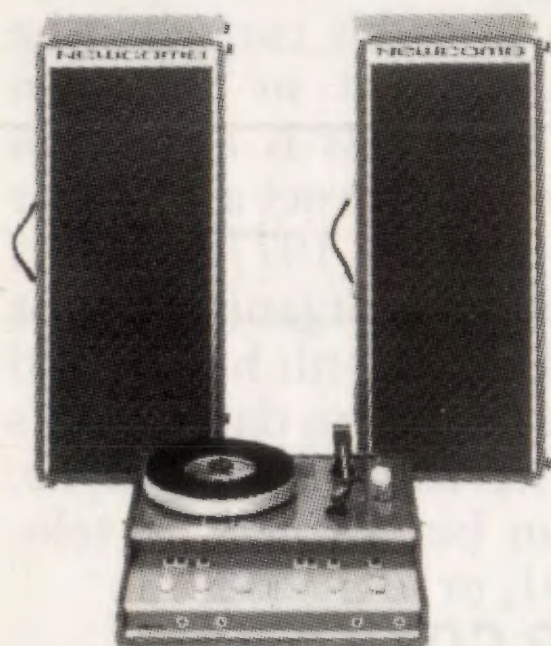
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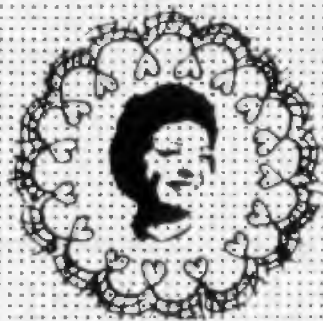
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